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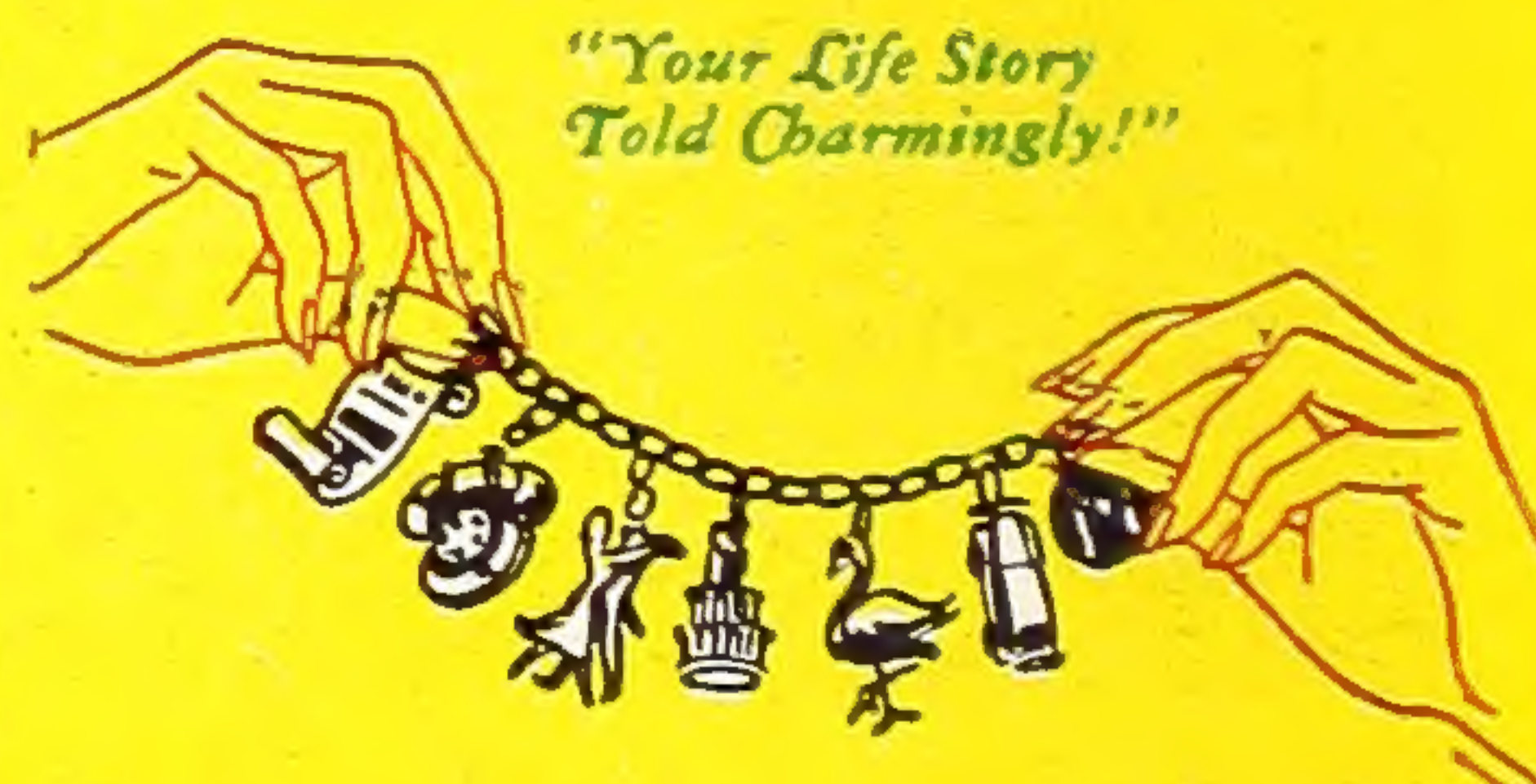
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June, 1954

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John Ericson turns tables on wife Milly Coury who came to studio to surprise him.



Pert U-I starlet Susan Cabot at a gala Hollywood banquet with John Epstein.

what hollywood itself is talking about!

by Lynn Bowers

ITEM buzzing the gossip circles is whether Marilyn Monroe came back from Korea a little worried about the threat to her throne as the movies' hottest blonde. About the time she departed on a note of refusal (the "Pink Tights" incident), Twentieth Century-Fox latched onto a little gal right in Marilyn's league for glamour. None other than Sheree North, who made such a big splash on the Bing Crosby and Ethel Merman television shows. The largest question mark, however, is whether the studio is trying to give Sheree the same kind of buildup that Marilyn got when the famous calendar became front page news. Seems some rather innocuous amateur films were made of Sheree several years ago when she was broke—and suddenly the news of this past incident in her then non-existent career became very big. Figures, doesn't it?

Gene Tierney and Aly Khan were singing practically the same aria, although in different keys, when they hedged about marriage plans. Gene, in Hollywood,



Van Johnson and Dewey Martin entertain Ann Blyth, temporarily in retirement to await birth of her first child, between scenes of "Men Of The Fighting Lady."



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PARIS • NEW YORK

what hollywood itself is talking about! (CONTINUED)

maintained that she wanted to see the Prince face to face before pinning herself to the mast. He, in the meanwhile, delayed his trip to Hollywood from Europe, with the statement that he really didn't have any definite plans about marrying anybody. Gene's ex, Oleg Cassini—also somewhat of royal blood—was supposed to be unhappy about his and Gene's daughter having a new step-father. Complicated, no?

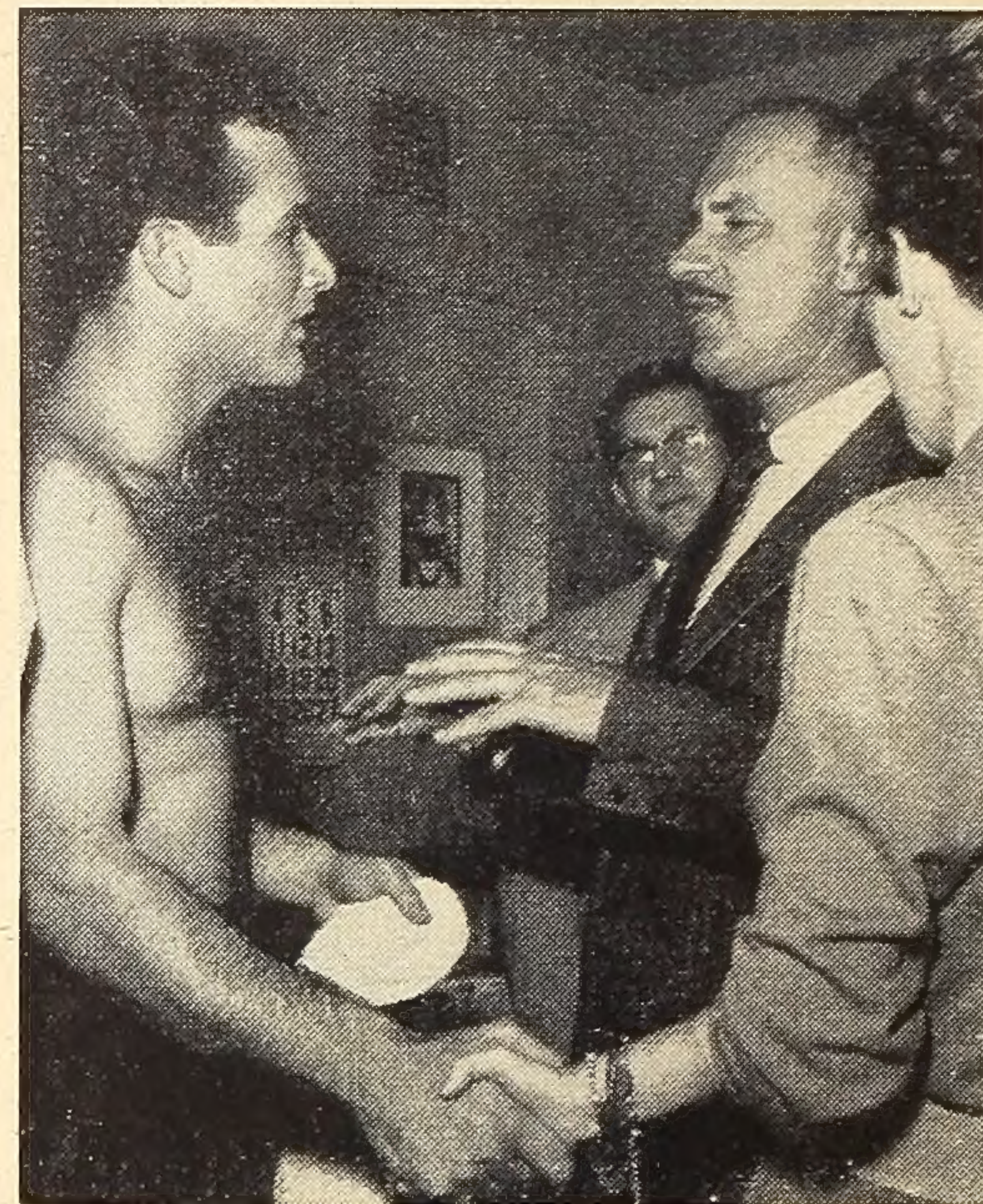
Seems nice to have the Alan Ladd boy back in the Hollywoods. The family returned from nearly two years in Europe, where Alan was plenty busy making films. They're about as glad to be back as Hollywood is to have them here.

Jane Powell set some kind of a travel record too. First, she went to the Brazilian Film Festival, on to the Argentine one, stopped off in several Central American countries, hit Mexico City, and finally arrived home—to her newest and perhaps most serious romance, Pat Nerney. These kids were beaming and glowing at each other even before Jane went off on her trip and the eyes of Hollywood are upon them, you can bet.

Arlene Dahl and Fernando Lamas, whom all of Hollywood figured were pfft, showed up at mass together, completely confounding a tremendous segment of the local population—she had been keeping the rumor pot boiling with her dates with Rudolph Schirmer.

All Marge and Gower Champion have to do before they pencil in that longed-for nursery occupant is to star in the musical "My Sister Eileen," then go out on a road tour. By 1955 they hope to settle down.

Jane Russell's finally got her wish—freedom from her contract to Howard Hughes, who has had the say about her career ever since she became an actress. This paved the way for a family ambition to be realized. Now she and husband Bob Waterfield have formed their own company and he'll be the producer of some of



Dick Contino receives good wishes of the Keenan Wynns backstage at Mocambo.

her pictures. She did, however, re-sign with H.H. for one picture a year, in spite of all the adverse publicity over "that" dance in "French Line."

The first vacation Joan Crawford had in six years was pure, concentrated fun with not one personal appearance or business conference. From Texas, our chief glamour girl went to New York for a mad whirl of theatre, parties, and yaks with her fans, who were way out in the street in front of the Hampshire House to greet her. Joan's next ventures will be almost entirely in television.

Astrologer Carroll Righter, who is consulted by a great many stars before they will even open a window, was visiting like mad with Lady May Lawford at the star-gazer's birthday party for Craig Hill. Seems Righter predicted that Petey Lawford would get married this year—but he predicted it way back about three years ago. Lots of newcomers in the crowd at this shindig, like John Russell, John Carlyle (young Indian boy who will be seen in "A Star Is Born") and a new fellow whom Universal-International



With Gary in Mexico, Carlos Thompson escorts Mrs. Cooper to Motorama show.



The Mickey Rooneys, en route to Gotham, stop at famous Pump Room in Chicago.

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Denise Darcel

soon to be seen co-starring in the Hecht-Lancaster production "VERA CRUZ," (Released through United Artists—Color by Technicolor) says, "No other girdle at any price gives me the support, comfort and freedom of an invisible Playtex Girdle!"



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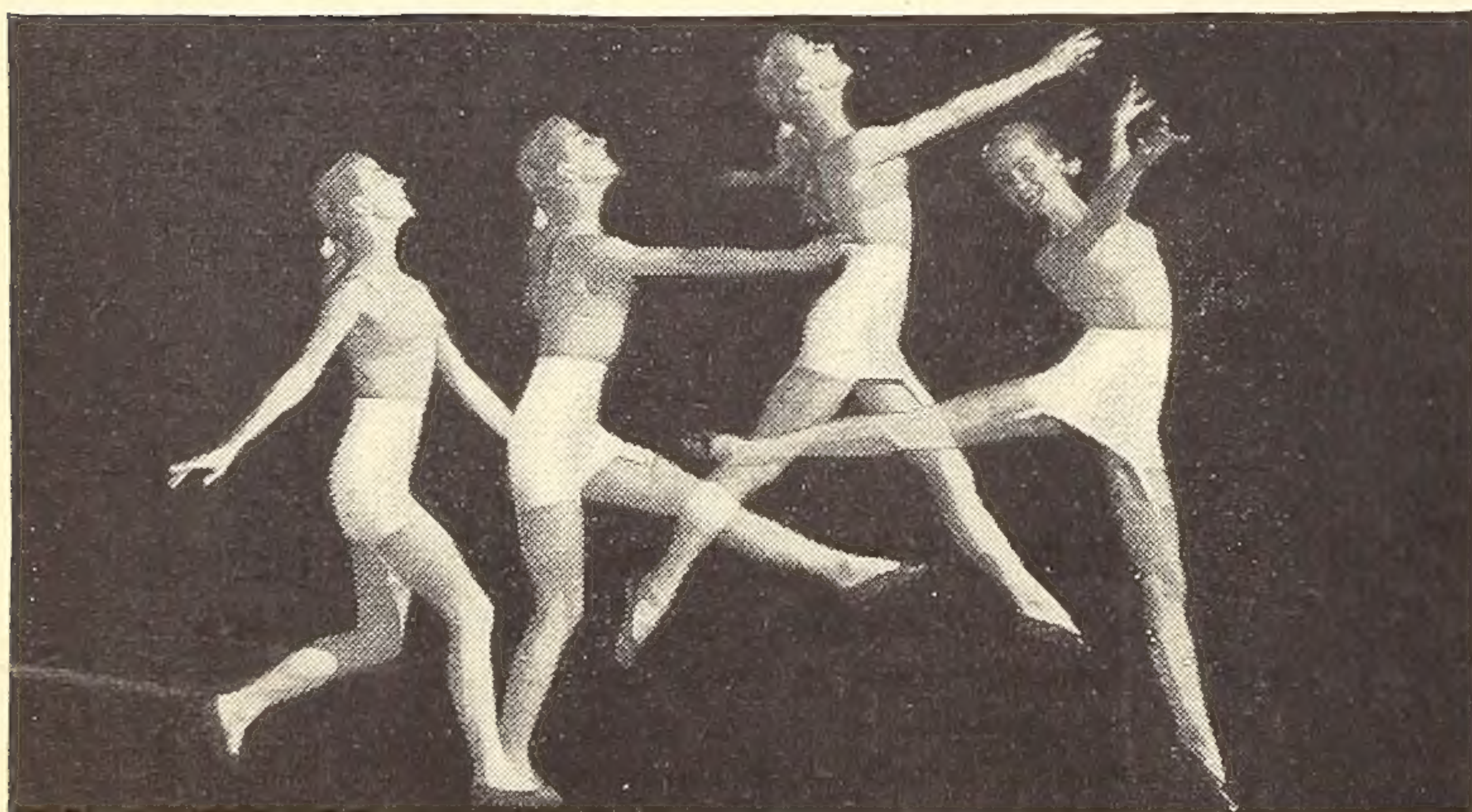


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what hollywood itself is talking about! (CONTINUED)

just put under contract. His own name is Colby Bennett, but U-I re-monickered him Rand Saxon. There's a bit of a war going on about this name and it's anybody's guess who's going to win.

For some reason, there's a big to-do about the European tour which "Fingers" Liberace is making about this time. Seems a group of people are going with this piano player and they'll tour in a fleet of Cadillacs, we presume equipped with candelabra. As they tour—according to the press release—Liberace himself will move from Cadillac to Cadillac each day, thus allowing his fellow tourers to become better acquainted with him. Anybody for Europe?

Dick Contino's return to Hollywood (he was very big at his Mocambo engagement) brought out all the hep kids and also pointed up his romance with Piper Laurie, who was ringside about every night. Dick got a very warm welcome on his first West Coast appearance and some movies are in the offing.

The same might be said for Julius La Rosa's first night club engagement hereabouts at Ciro's. Greg Bautzer was around frequently with his best girl, Mari Blanchard—no matter how many times he strays away with other dolls he always comes back to this chick.

Several years ago, director Michael Curtiz was asked his opinion of a young British actor. The opinion was not exactly encouraging. Currently Mr. Curtiz is directing this lad in "The Egyptian." His name is Edmund Purdom, and he's the boy who stepped into this important role when Marlon Brando scrambled.

Jeff Chandler and his wife, Marge, formally said adieu to their marriage via the courts. But, not like some of the partings in this town, Jeff provided very nicely for the future of his wife and kids via property settlements, insurance policies, and a fat chunk of alimony that will keep him working like anything to



Hostess Rhonda Fleming welcomes guest Bob Stack on his arrival at her party.



Marge and Gower Champion will star in "My Sister Eileen," then go on tour.

meet the bills. Good boy, our Jeff.

Shelley Winters delayed her lone return from Rome, where she made a picture with her Vittorio Gassman in spite of their tempestuous separation and upcoming divorce. She had a chance to appear on the stage in London in a role that is right up her alley—that of Seraphina, the tortured heroine of "Rose Tattoo," the Tennessee Williams play that will one of these days be put on the screen. Know who may be in that part—Shell, maybe.

The new Brentwood home which Ida Lupino and Howard Duff moved into was practically like a honeymoon house. During one of their romantic, or domestic, hassles Ida took a suite at a local hotel. When next heard from, she had moved back into their apartment, which Howard had been occupying, and he moved into her hotel suite. Now that they're all under one roof, it makes it much less confusing.

Van Johnson's departure for a European film, without the family, gave rise to the recurrent rumors that all was not well in the menage. But, like all married couples, they have an occasional flare-up and then it quiets down. This writer wouldn't want to risk any dough on either end of this bet.

While those crazy boys, Dean Martin and Jerry Lewis were on location for "The Big Top," they whiled away their leisure time making their own version of

(CONTINUED ON PAGE 57)

Back in his heart... Again!



But she wouldn't have been if she hadn't corrected that insidious trouble* that came between them.

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Filmed in Germany, "Carnival Story" offers Anne Baxter her long-awaited chance to play the role of femme fatale, and she makes the most of her opportunity. George Nader, above, pursues her, as do Lyle Bettger and Steve Cochran.

Carnival Story

THE HONKY-TONK, danger, and momentary glory that nightly face a carnival performer have been captured in this Anne Baxter-Steve Cochran starrer. Film traces the success of a down-and-out American tent show when it moves its stakes to "entertainment-hungry" West Germany. Particularly affected by the circus folk is former pickpocket Anne Baxter, who joins the show and under the watchful tutelage of high diver Lyle Bettger becomes the star attraction. Anne and Lyle get married, but through the jealous plottings of circus barker Cochran, Bettger is killed. Covering the fatal accident is photographer George Nader, who offers Anne her first insight into the world outside of show business. Although overly long, movie offers some topnotch performances and some equally exciting behind-the-scenes footage. **RKO.**

Saskatchewan

ALAN LADD joins the Canadian Mounted Police and succeeds in not only tracking down his man, but a whole tribe of warring Sioux Indians. It's during one of their rampages that Ladd rescues Shelley Winters and brings her back to the fort with him. Here, they learn the American Sioux have crossed into Canada and are trying to persuade the peace-

Your guide to current films

by Reba and Bonnie Churchill

loving Cree Indians to join them in annihilating the white man. They almost succeed when the Mounties' new inspector, Robert Douglas, orders the Crees disarmed. Unable to protect themselves from the aggressive Sioux, the tribe is about to submit to the coalition, when Ladd, aided by Shelley, breaks regulations and re-arms them. Film is absorbing and action-packed. **Universal-International.**

Ma And Pa Kettle At Home

MARJORIE MAIN, Percy Kilbride and their ever-lovin' brood churn up plenty of chuckles and heart appeal in

this latest of the *Kettle* series. Family's main crisis occurs when son Brett Halsey tries for a college scholarship and writes an essay on his "lovely American home." When Alan Mowbray and Ross Elliott, judges of the competition, decide to pay a visit to the *Kettle* homestead and see first-hand Halsey's surroundings, the family is thrown into a tailspin. The situation springboards into all types of comical endeavors, but it takes Marjorie's robust frankness to straighten things out. One of the better of the *Kettle* series with lots of hokum and homespun happenings interwoven. **Universal-International.**



In "Riding Shotgun" Randy Scott has the job of protecting Joan Weldon.



Alan Ladd and Shelley Winters find "Saskatchewan" a place of action.

Riding Shotgun

JUST AS THE title implies, Randolph Scott is a stagecoach guard, who rides various lines in his effort to find the outlaw who has implicated him in a number of crimes. When Scott does locate the no-good critter, James Millican, he not only doesn't enjoy revenge, but gets further involved in the gang's deeds. While Scott and Millican are settling their differences, the rest of the gang rob Randy's stagecoach and pile up circumstantial evidence against him. Although Sheriff Wayne Morris issues a warrant for his arrest, Scott evades detection long enough to flush out the real ringleaders. The film has been hyped with lots of comedy overtones and plenty of slam-bang action which should appeal primarily to the cap pistol set. Warner Bros.

Dangerous Mission

THE TREACHEROUS precipices of Glacier National Park provide an exciting setting for this 3-D chase thriller. Victor Mature, Piper Laurie, Vincent Price and William Bendix are starred. Piper plays the key witness to a night club murder who is afraid to testify and hides out at the resort. Both a gang henchman and a detective learn of her whereabouts and turn up at the park. Their identities are not made clear until the final reel when



Should a college candidate plan to make—

- ☐ Hay while the sun shines ☐ A summer conquest

Headed for the ivy halls next autumn? Better start hoarding some greenery *now* (unless your Dad has that Midas touch!). Get a summer job. Maybe toting trays at a resort. Or salesclerking. Or working in an office, or hospital. Helps you get those college "extras" without a whimper from Pop's wallet. On certain days, job-holding's no chore when you choose the napkin that *holds its shape*. Kotex gives chafe-free softness: made to stay soft while wearing!



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- ☐ Trip to Grandma's ☐ Gay fray ☐ Crying towel

Let the lucky bid-winners have their day — there's always another dance just around the corner, mourner! Meantime, round up all the Uninviteds (you're not the *only* one); stage a gay fray that night. Have music, ample samples (refreshment-wise). How about a home permanent party? And to banish *calendar blues* . . . be confident with *Kotex*. You get extra *absorbency*, for extra protection; poise!

Are you in the know?



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Wait! You're in for stubble trouble if you mow down forearm fuzz with a razor. Instead, why not bleach it — with a good hair lightener? (Then, long time no see!) You can foil unsightly *outlines*, too, at "that" time — thanks to Kotex. The secret? It's those *flat, pressed ends*. Try Regular, Junior, Super Kotex to learn which size best suits you.



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*T.M. REG. U.S. PAT. OFF.



Have you tried new Delsey* toilet tissue? It's the only one that's fine and firm and soft — like Kleenex* tissues. Each tissue tears evenly — no shredding, no waste. Delsey's double-ply for extra strength, too. And *now* Delsey is available in your favorite bath towel colors: pink, yellow, green, blue — as well as white. Ask for Delsey where you buy Kleenex tissues.

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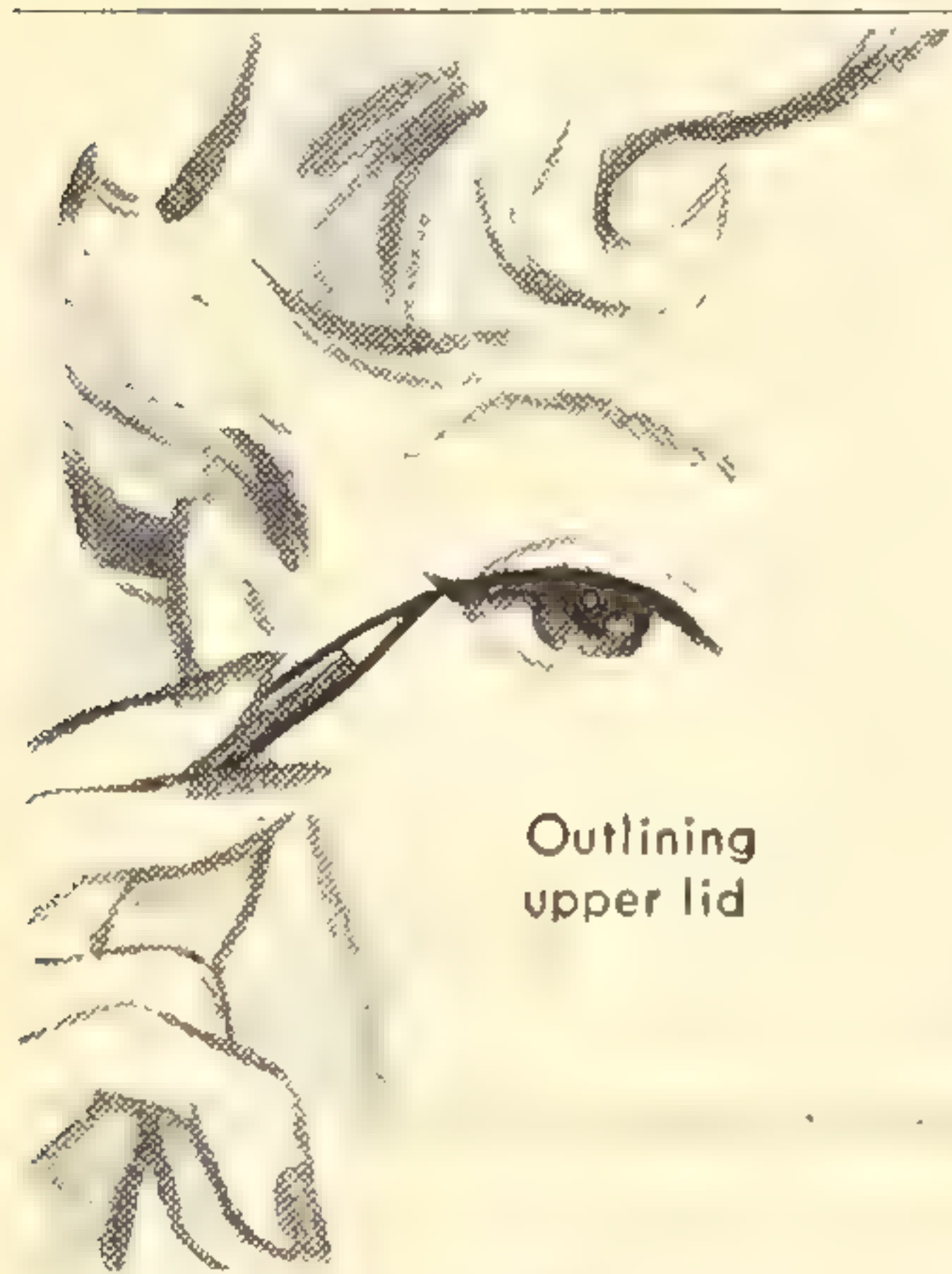
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Choose from 14 glamorous shades to keep your hair faultlessly lovely.

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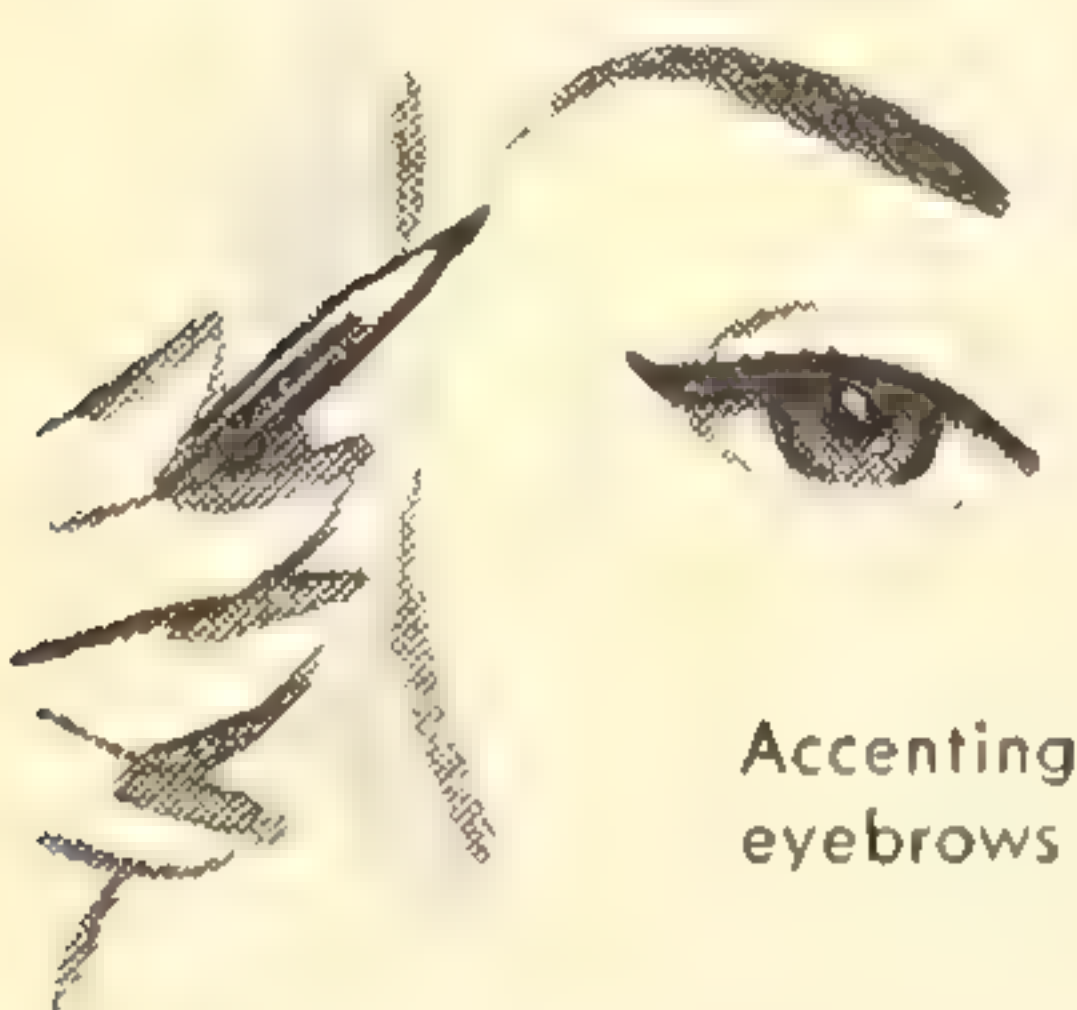


Outlining upper lid

3 quick tricks to eye beauty

① With Maybelline soft Eyebrow Pencil, draw narrow line across upper eyelids, at base of lashes, adding short up-stroke at outer corner. Soften line with fingertip.

② Next, use short, light upward strokes of the Maybelline Eyebrow Pencil, to form beautiful, expressive brows. Taper lightly at outer end. Soften effect with fingertip.



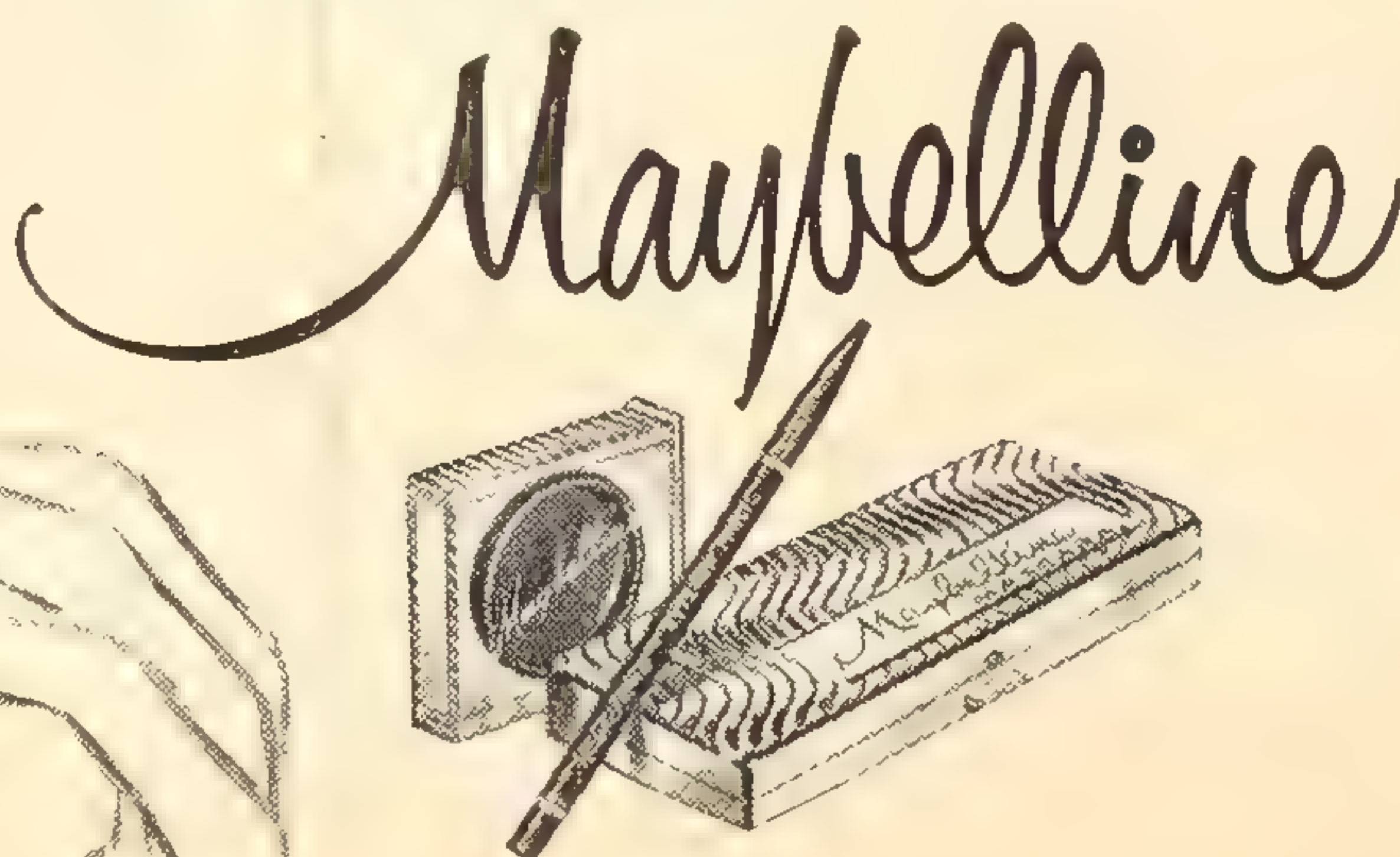
Accenting eyebrows

③ Apply smooth Maybelline Mascara from base to tips of lashes, brushing upward. (Hold a few seconds to set "up-swoop.") For an extra touch of mysterious eye beauty, blend a bit of Maybelline Eye Shadow on upper lid.

The world's smartest women depend on Maybelline soft eye make-up for heart-stirring beauty. Today, let Maybelline magic bring out the unsuspected loveliness of *your* eyes!



Mascara (plus Eye Shadow)



Your guide to current films

CONTINUED

Mature solicits the aid of Ranger William Bendix in rounding up Price. A breath-taking chase results with the principals clinging and slipping along the glacier cliffs. Off-beat setting and unusual camera tricks add greatly to melodrama. **RKO.**

The Golden Mask

AN INTERESTING travelogue narrative has been incorporated into the opening sequences of the film which makes for an added moodiness in this tale of Africa and the search for the lost tomb of Marcus Manilius. Heading the expedition are Van Heflin, Eric Portman, and the latter's daughter, Wanda Hendrix, who are after the remains of the mask of Moloch, said to be worth millions. Jeopardizing the trio's every move are a group of desert bandits and a couple of cut-throats, Charles Goldner and Jacques Brunius. Packed with suspense and intrigue, the picture offers above average entertainment values. **United Artists.**

Casanova's Big Night

BOB HOPE, a tailor's apprentice, wants to alter his position to full-time lover such as his idol, *Casanova*. He gets a chance to prove his puckering power when Hope Emerson mistakes him for the Great Lover and hires him to test the faithfulness of her son's fiancée, Audrey Dalton. Proof of the girl's infidelity will be Hope's return with her hand-embroidered slip. Making sure that the would-be Romeo does return—with liras, not the slip—is creditor Joan Fontaine. From the moment Hope hops on a gondola and floats into Venice, the script has him scrambled up into all types of impossible situations. In fact, events become so mixed up, that Hope invites the audience to pick its own conclusion, and then offers both a happy and an unhappy ending. It's rather standard movie fare, sharpened primarily by flashes of Bob's razor-like wit. **Paramount.**



Joan Fontaine and Bob Hope cavort throughout "Casanova's Big Night."

Beat The Devil

HUMPHREY BOGART and director John Huston love to spoof the conventional, and in their latest collaboration they've set their sights on the International Set. Bogart's a soldier-of-fortune, who has agreed to help cut-throats Robert Morley, Peter Lorre, Marco Tulli and Ivor Barnard get their hands on some uranium land in Africa. The nervous land-grabbers read hidden meanings into Bogey's every action, and when he makes a play for married woman Jennifer Jones they start sputtering "double cross." Jennifer, a gal who has a lively imagination, invents all types of tales on the importance of her husband, Edward Underdown, and when she stumbles on the word uranium, she immediately gets everyone's attention. Even Bogart's wife, Gina Lollobrigida, makes a play for poor ole Edward. With all this marital musical chairs going on, the crooks and the uranium eventually become a secondary interest. United Artists.

New Faces

THIS TOP Broadway revue has been transferred to the screen with its original stars presenting their stylized material. The film's theatre-like staging may prove a handicap, but to the moviegoer who likes his bill-of-fare bright and zany, he'll get more than his money and popcorn's worth. 20th Century-Fox.

Rose Marie

MOVING along at a pleasant, placid pace, "Rose Marie" steps before the cameras for the third time. It has been loaded with top film names in hope of overshadowing its now familiar plot. Ann Blyth is the orphan adopted by the Northwest Mounted Police: Howard Keel is her would-be protector, and Fernando Lamas, the French trapper she falls in love with. Supplying the chuckles are Bert Lahr, a Mountie who never gets his man, and Marjorie Main, the hotel keeper assigned to make a lady out of Ann. Musical highlights include the perennial favorites, "Indian Love Call," "Rose Marie" and "I Have The Love." The film is lavishly mounted with beautiful outdoor scenery, CinemaScope lensing and Eastman color. MGM. **END**



Ann Blyth's in no mood for Howard Keel's love songs in "Rose Marie."



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NO RETURN"
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WESTMORE brings you...

"CLOSE-UP PERFECT" complexion beauty



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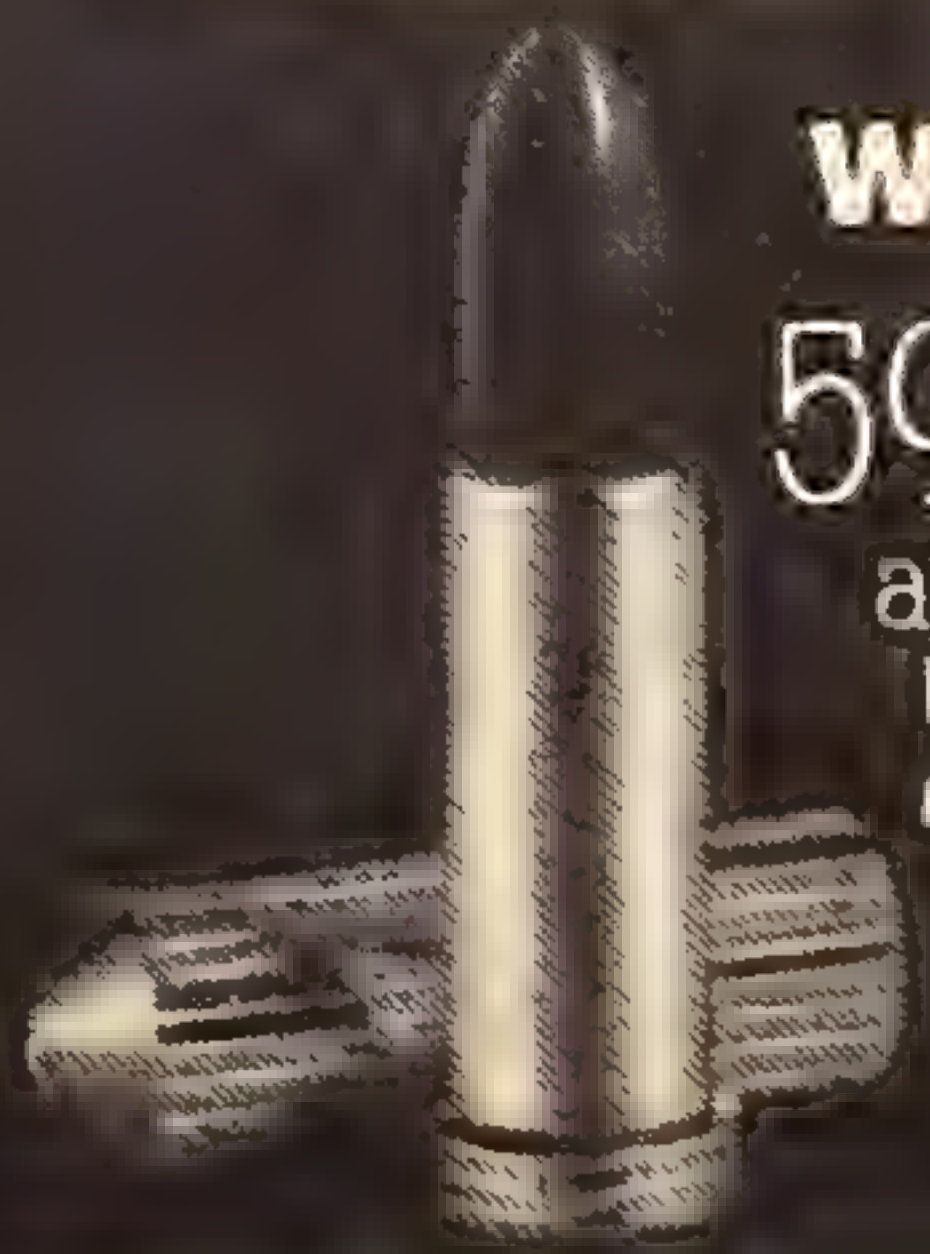


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What made her think she was different?



Guest talks frankly to hostess

BETTY: *Oh Sue, isn't that a package of Tampax? Do you use it?*

SUE: I certainly do. And what a relief it was to get rid of bulky external pads with all their problems. Haven't you tried Tampax yet?

BETTY: *Oh no, I couldn't possibly wear anything internally.*

SUE: Listen, my dear, I used to think Tampax wasn't for me either. Ann was my good angel in that department; she told me all about how it was invented by a doctor, and used by millions of women... and I've been using it ever since. Honestly, it's wonderful!

IT'S TRUE! Tampax sanitary protection can be used by any normal woman. It's made of pure white surgical cotton in disposable applicators... eliminates chafing... odor... disposal problems. Actually the wearer doesn't even feel it, once it's in place. Can be worn in shower or tub, or even while swimming. Month's supply goes into purse. Get Tampax at any drug or notion counter. 3 absorbencies: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.



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you're telling us

SCREENLAND

So far as I and my friends are concerned, no other star can match the sparkle and zip of *Debbie Reynolds*. Other stars take a back seat when it comes to portraying today's American girl. Why don't the producers of Hollywood give Debbie roles that take full advantage of her talents?

Mary Tompkins
East Paris, Maine

Thanks for that wonderful story on *Roy Rogers* and *Dale Evans*, "Live With Your Troubles." I was very much surprised and pleased when I saw it. We fans get tired of reading about some of these young stars who are always getting into trouble and who are always thinking just of themselves.

Marie Ann Belot
Arnold, Pennsylvania

What in the world is happening to *John Derek*? He is one of my favorite stars, but I never seem to be able to find any of his movies at my theatres. I say, more John Derek pictures, particularly after that fine job he did on TV in "Place In The Sun."

Estelle Drum
Elizabeth, New Jersey

I'm one of those *Charlton Heston* fans. I think he's one of the most wonderful stars I have ever seen acting on the screen. We fans really enjoy seeing him and reading about him.

Laura Jean Cook
Metter, Georgia

What's *Elaine Stewart* got? Sure, she can act, but so can *Julia Adams*. Besides, Julia is really pretty.

Betty Morris
Topeka, Kansas

Was *Mitzi Gaynor* ever married to *Humphrey Bogart*? I say no, but my mother insists she was.

Joan Sheridan
Seattle, Wash.

I would enjoy your fine magazine even more if you would print a story about my favorite movie and TV actor, *Dan Duryea*. I hope to see a story about him soon.

Mrs. Harriet Timmons
Hart, Michigan

(You're right. At the moment it is uncertain whether and when *Mitzi's* going to be married to *Jack Bean*—but you can be certain that she was never the bride of *Bogart*.—Ed.)

I have just seen *Audrey Hepburn* and I can't see what all the shouting is about. She's scrawny. I'd take *Marilyn Monroe*

TO OUR READERS:

We, the editors of *Screenland plus TV-land* feel that the motion picture medium is entitled to the freedom of expression guaranteed by the Constitution of the United States, and that, furthermore, it is the responsibility of our motion picture producers and distributors to see that our movies are decent and moral.

Freedom of expression under our laws does not mean the liberty to misuse such freedom, and to avoid such instances, the Motion Picture Production Code and Advertising Code was voluntarily adopted many years ago. Changes in the Motion Picture Production Code may be necessary from time to time, but the fundamental principles of the Code must not be scrapped or forgotten. For more than two decades the system of voluntary self-control has served the motion picture industry well in its production of the finest in entertainment. The guiding principle has always been to keep movies within the realms of decency and of good taste. Within these limits of good taste and morality the motion pictures produced in America can deal honestly and faithfully with American life; nothing in the Code has ever prevented the making of superlative motion pictures.

—THE EDITORS,
Screenland plus TV-land

any day. Marilyn is a better actress, too. I'd love to see her do "Born Yesterday" on the stage. This beauty can act everyone else right out of Hollywood! She's so modest about her abilities too.

Ann McDonald
Youngstown, Ohio

When is everyone going to wake up to the talents of Tony Curtis? When I saw Tony in "Beachhead," I said this boy can act!

Claire Barnett
San Francisco, Cal.

My mother keeps telling me what a wonderful picture "Camille" was, with Greta Garbo and Robert Taylor. I've never seen Miss Garbo and am not interested in her now, even if she once was a great actress. But if the picture was as great as everybody says, why don't they do it over again? I think Susan Hayward and Rock Hudson should star with each other in it, for they are the greatest stars in America today. Other people can have their Montgomery Clifts, I'll take actor Rock Hudson. As for Susan Hayward, she should have had an Academy Award a long time ago—she is tops!

Janet Pearsall
Dallas, Texas

If they film "Gone With The Wind" again, Elizabeth Taylor should be in it, I think. She is such a good actress.

Jamie Druce
Appleton, Wis.

The other night I saw Dianne Foster in "Drive A Crooked Road." She is really something! Who is she and where is she from? I think she is very talented.

Leslie Allen
Brooklyn, N. Y.

(Dianne Foster, whose real name is Dianne Laruska, was born in Edmonton, Canada. She appeared on the radio in Canada before going to Hollywood and signing a contract with Columbia Pictures. You'll see her next in "Three Hours To Kill" with Donna Reed and Dana Andrews.—Ed.)

When are we going to see more of Jeff Richards and of pretty Charlotte Austin? I have been waiting a long time now for a new picture starring Charlotte, too long. Wake up to her many abilities, Hollywood!

Perrie Sullivan
Denver, Colorado

(Jeff Richards will be in "Seven Brides For Seven Brothers" and you can write him at MGM, Culver City, California. Charlotte Austin will be in "Gorilla At Large" for 20th Century-Fox.—Ed.)

Address your letters to The Editor, Screenland plus TV-land, 10 East 40th Street, New York 16, New York. We cannot promise to answer every letter or to publish every one, even though we should like to do so. **END**

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(2nd)Diamond-studded Lucien Piccard wrist watch. (3rd)Crosley TV set. (4th)Solid gold bracelet from Marchal of 5th Avenue. (5th)Pedigreed French Poodle from Wilson (makers of Ideal Dog Food). (6th)\$100 U. S. Savings Bond from Doeskin Tissue. (7th)\$100 Jantzen Sportswear Wardrobe. (8th-12th)Elgin American Compact, Lighter, Lipstick Holder Set. (13th)Lady's Suit by Rosenblum of California. (14th)Crosley V.I.P. Radio. (15th)Luxite Lingerie Wardrobe of Gowns, Negligees, Slips. (16th)Sportswear Separates by Tabak of California. (17th)Leather Makeup Case filled with Max Factor Cosmetics. (18th)Shoe Wardrobe (3 pairs) of Grace Walker shoes. (19th-24th)Three Pairs of Luxite Hosiery. (25th-30th)Two Pairs of Harms Gloves. (31st-36th)16 oz. Tabu Cologne by Dana.

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Here is my Gayla Contest entry. I am enclosing my name suggestion for the Golden Jubilee hair style, the top of a Gayla HOLD-BOB bobby pin card or a Gayla Hair Net envelope, 25 words or less telling why I prefer this Gayla product, and the name and address of the store where it was purchased.

Name.....
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HERE'S ALL YOU HAVE TO DO!

1. Suggest a name for our "Golden Jubilee" hair style.
2. Print the suggested name on a plain piece of paper. Each entry must include the top of a Gayla HOLD-BOB bobby pin card or Gayla Hair Net envelope, 25 words or less, telling why you prefer this Gayla product, your name and address, and the name and address of the store where you purchased the Gayla product. Submit as many entries as you wish, but each entry must consist of only one name suggested.
3. Mail entry to CONTEST, Gaylord Products, Inc., 1918 Prairie Ave., Chicago 16, Ill. Make sure your name and address and that of the store are legible. Entries with insufficient postage will not be accepted.
4. John Robert Powers and his staff will be the judges and their decisions will be final. Entries will be judged solely on basis of originality and aptness. In case of ties, duplicate prizes will be awarded. All entries become the property of Gaylord Products, Incorporated, and none will be returned.
5. Contest is open to all except employees of Gaylord Products, Incorporated, their advertising agency, and their families. Contest is subject to all Federal, State, and local regulations.
6. Contest closes June 30, 1954. All entries must be postmarked on or before midnight of the closing date and received not later than July 7, 1954.
7. Winners will be notified by mail within a month after the closing date. A complete list of winners will be sent to persons sending a stamped self-addressed envelope.



◀ No, it isn't Mitzi Gaynor's wedding day—she's modeling a wedding gown at a fashion show.



It's for sure: Jack Bean ▶ has eyes only for Mitzi!

ROMANCE in the air



◀ Always together: Byron Palmer, Ruth Hampton.

JUNE'S BUSTIN' OUT ALL OVER!

CONSTANT as the return of Spring each year is the swing to thoughts of romance and dreams of weddings. And just like everywhere else, Hollywood's a town where the words June and bride seem to go together. Constant twosomes—like Mitzi Gaynor and Jack Bean, Byron Palmer and Ruth Hampton, Joanne Gilbert and Danny Arnold—are among those rumor has heading for the altar. Hollywood, like any other town, regards its dating couples with the eager eye of the hopeful mother, speculating on weddings-to-be. Already well-wishers have headed June Haver and Fred MacMurray, for instance, to the altar—only to have a denial issued from both sides! Possibly by the time you read this some of these couples will be bride and groom. If it isn't true don't say it's Hollywood's fault—you can't blame a town for trying. But then, you can't really be sure what's in the heart of a woman either, not in Hollywood or anywhere else!



Marriage minded? Danny Arnold rates with Joanne Gilbert.



New York hostesses eagerly pursue John Hodiak—but when he was “What’s My Line” mystery guest, Dorothy didn’t know him!

Dorothy Kilgallen's

UP-TO-THE-MINUTE NEWS BEHIND THE NEWS
ON THOSE RUMORS EVERYBODY'S WHISPERING . . .

Exclusive Movie Gossip



Lana Turner and Lex Barker have been denying those rumors of trouble, but once more talk of a serious rift is bobbing up!

LANA TURNER and Lex Barker will deny it—at least for a while—but Lana’s closest chums say they know, positively, that she’s asked for a divorce . . .

Dan Dailey is devoting the next three months to romancing Sheree North—for publicity purposes only. It’s an order from his 20th Century-Fox studio bosses. Sheree? She’s concentrating on her career more seriously than she is on any studio-contrived publicity linking her with Dan or even Bob Wagner, who’s scheduled to follow Dailey in the romance department. At twenty-one Sheree supports her five-year-old daughter, Dawn, and her mother. Sheree’s father has been missing since before

her birth and she won’t disclose his name, hoping some day to find him. As for her own teenage marriage, Sheree separated from her young husband shortly after the birth of Dawn and took a job in the dancing line at Larry Potter’s old supper club in Hollywood. During those days she couldn’t get past any of the studio gates. Now that she’s heading for stardom she’s the hottest property in Hollywood . . .

Advance word on “Magnificent Obsession” has it that Rock Hudson and Barbara Rush will cop all the notices on the Jane Wyman picture. Producer Ross Hunter, who begged his Universal-International bosses to let him remake the movie which once starred Irene Dunne and Robert Taylor, may be in line for a Thalberg or Academy Award come next year’s Oscar sweepstakes . . .

WHEN Gail Russell went to court on the first of those drunken driving charges it wasn’t ex-husband Guy Madison who came to her defense, but an actress-chum who insisted upon remaining anonymous. This will come as a surprise to no one who knows the inside story on the break-up of the Russell-Madison marriage . . .

Hollywood’s Screen Writers Guild made itself unpopular with some of Hollywood’s top names when it tried to crowd 750 people into the Crystal Ballroom of the Beverly Hills Hotel. Topflight (CONTINUED ON NEXT PAGE)



Julius La Rosa's *Cirio* opening brought out his West Coast fans en masse.



Unknown last year, Sheree North (with Vic Orsatti) finds times have changed.



Connie Smith's frequent date for dancing is Hugh O'Brian. Is it romance?

Dorothy Kilgallen's

Exclusive Movie Gossip CONTINUED

stars who arrived dressed to their capped teeth, only to be turned away, have blacklisted any future SWG functions. They're that furious!

Marilyn Monroe was ill en route home from Korea, ill after her return, and as we go to press is still ailing. The DiMaggio clan in San Francisco is hoping Marilyn's being indisposed means the flapping of the Stork's wings . . .

PERRY COMO managed to remain incognito for more than forty-eight hours when he hid out in Palm Springs for a rest—and this is a new record for the singer. Usually he can't go *anywhere* without being recognized after the first three minutes! . . .

The Grace Kelly-Ray Milland talk hasn't ended with that highly publicized reconciliation between Mal and Ray Milland. Beverly Hills hostesses cattily blame Miss Kelly for keeping the rumors flying . . .

Susan Hayward's film producers weren't one bit unhappy about the spicy testimony in the Hayward-Jess Barker divorce hearings. The fact that Susie sleeps in the raw, and that Barker chased her across the lawn to the poolside where, she alleged, he tried to drown her in the pool—won't do her any harm at the box-office—her studio feels.

JANIS CARTER has her husband-to-be already picked out—he's crowding sixty-five, but loaded with greenbacks—and they'll march down the aisle in Santa Monica just as soon as he's unhitched from his current wife. Hint: the groom-to-be is a topflight studio executive . . .

Edmund Purdom is the latest British actor to be accused of becoming too large in the head for Hollywood. The people he used to be very nice to when he first hit Hollywood and Vine are now (CONTINUED ON PAGE 22)

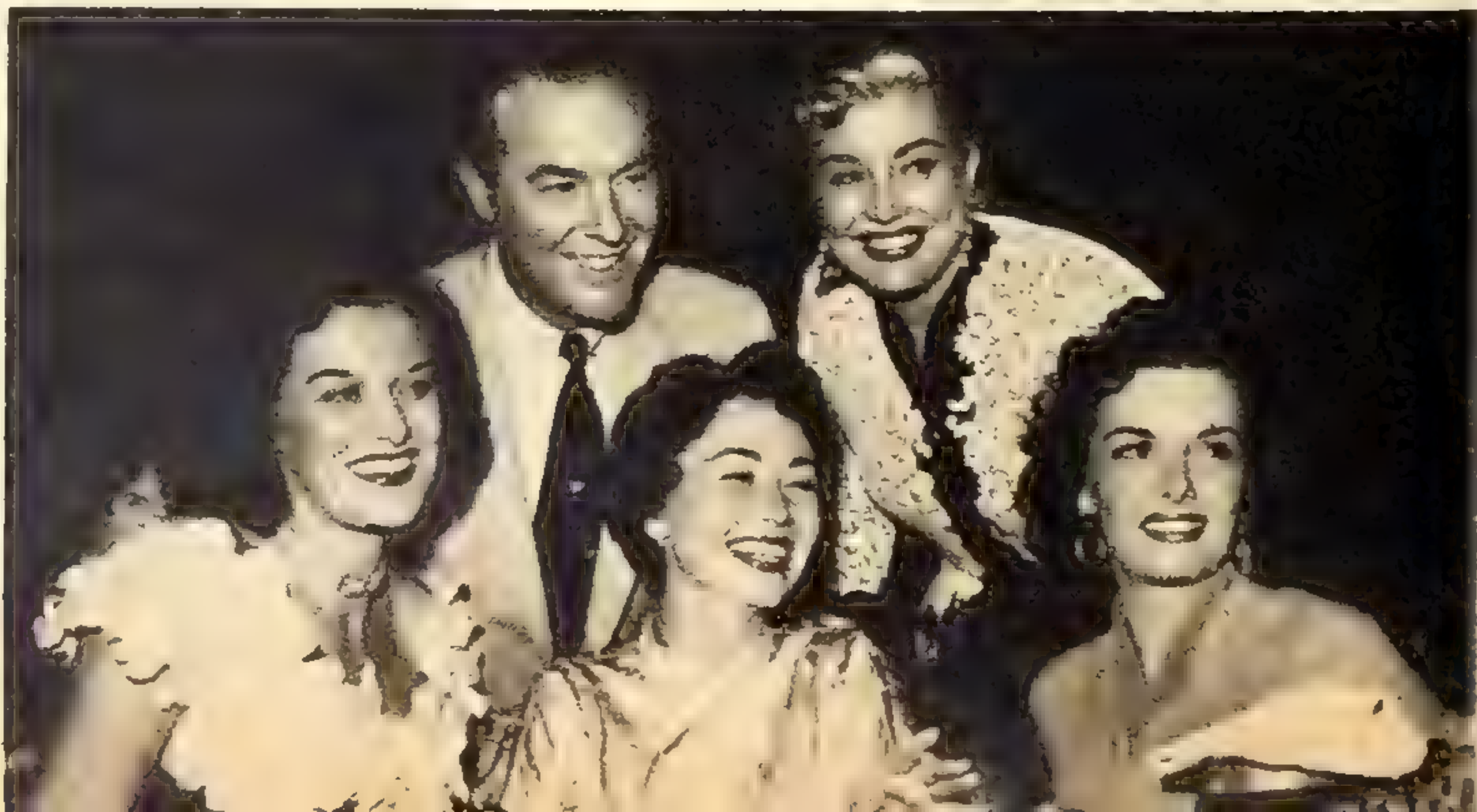
Ralph Edwards, Della Russell, Beryl Davis and Jane Russell toasted Connie Haines after the "This Is Your Life" show. ▶



Corinne Calvet, divorcing John Bromfield, dates Jeffrey Stone, plans a change of personality and a fight for better roles.



Whether it points to marriage nobody knows, but Rock Hudson's most constant companion is script girl Betty Abbott.



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for
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easy-on-the-eye lessons...all Sea Nymph,
of course! And all with built-in uplift bras,
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Dorothy Kilgallen's

Exclusive Movie Gossip (CONTINUED)

getting the frosty stares from him, and the cracks he's been making about Hollywood itself are anything but flattering. For such a small town, that's the kiss of death as far as *The Very Big People* are concerned. Purdom has become "this year's Rex Harrison" in the eyes of the West Coast scribes, and the anticipated success of "The Student Prince" and "The Egyptian" will, of course, only make matters worse unless Purdom reverses his mood.

Preview audiences in Hollywood gasped throughout the screening of "Beat The Devil." Many of the preview cards recommended that the stars of the film join *Alcoholics Anonymous*, since the customers felt the top players couldn't possibly have given such performances unless they were drugged, drunk or didn't give a darn . . .

PEGGY LEE has recovered, mentally and physically, after the break-up of her marriage to Brad Dexter. She's now composing original music night and day—composing, in fact, as if she were on a deadline. Intimates claim she's keeping herself busy until the time comes for her to resume her film career. Her "Jazz Singer" experiences taught her a lot and she doesn't intend repeating any of those mistakes . . .

You'd be surprised if you knew who gifted Bella Darvi with that powder blue Cadillac Coup de Ville complete with all the extras including air conditioning. And 20th's rising new starlet has just moved into Marilyn Monroe's old apartment . . .

Joseph Kennedy, former U.S. Ambassador to the Court of St. James, checked very carefully into Peter Lawford's life and activities before giving his consent to the marriage



Whether she wears her crown on her head or her finger, as Keenan Wynn suggests, Debbie Reynolds is always tops.

between his daughter Pat and the handsome film star. Several top figures in the film industry were telephoned direct by Pat's father and asked some very pertinent questions. Peter didn't like *that* one bit when the news leaked out. The beautiful, wealthy and charming Pat cancelled her six-months' tour of Asia when she got as far as Tokyo. She flew back to California, joined Peter and went on to New York where they announced their engagement. The front page news of the betrothal left two prominent ladies torching—one of them another ex-Ambassador's daughter, the second a famous stage and screen star . . .

JUDY GARLAND and Sid Luft got into a long, loud hassle on the "Star Is Born" set, and intimates say it continued in their car en route to their Beverly Hills home. At home, the argument reached such proportions that the Beverly Hills police were called in (CONTINUED ON PAGE 58)



Bella Darvi, dating Brad Dexter, has the own busy figuring out her big romance.



Back from Brazil, Jane Powell headed for Mexico, Rhonda Fleming, New York.

Barbara Stanwyck congratulates Bob Stack on his "High And Mighty" acting.



COLEEN GRAY

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Filmed in 3-d, released thru United Artists

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Hollywood's mystery

EVEN TO HERSELF ELEANOR PARKER IS THE LEAST KNOWN STAR IN THE MOVIE CITY

IF YOU WERE to conduct a poll on "Who is the least-known star in Hollywood?" you'd probably get "Eleanor Parker" for an answer nine times out of ten.

She's actually so little known that even those who work with her fail to recognize her at times.

"When I was making 'Scaramouche,'" Eleanor says with a warm smile, "I walked into the commissary at MGM and overheard someone I knew say, 'That must be a new foreign import.' Some of my good friends didn't recognize me either—probably because of the red wig I wore. This sort of thing goes on all the time. When I cut my long hair nobody knew me. When I changed my hair from blonde to red it was the same story.

"For that matter, I don't always recognize myself when I see my own still pictures. Even to me, they look like Ingrid Bergman, Pat Neal, Myrna Loy, Joan Fontaine, and Eleanor Powell at various times. I never look like me. Frankly, I think all this is wonderful. What woman doesn't like a little mystery about herself?"

Eleanor is right about that. Men, too, are intrigued by the unknown. And it isn't only in her appearance that Eleanor is a source of confusion. She is also pretty much of an unknown quantity as a person to the majority of Hollywoodites.

"I'm not even mildly inclined to be a recluse—and heaven knows I'm not snobbish," Eleanor remarks. "But I'm just not a party or premiere or night club girl and never have been. I stay rather close to a small group of



girl by Jack Holland

friends. I don't like cocktail parties very much because I don't believe you can ever get to know anyone at such functions. I'm simply lost there because I don't like small talk. I don't get personal, I don't like to gossip, or tell people my troubles. I've had plenty of people say to me after they began to know more about me, 'I didn't know you were like this—warm and friendly. I always thought you were snooty.' Me?

"This is probably the result of my former shyness. One day I woke up to the fact that shyness was a form of self-centeredness. You think everyone is looking at you and judging you and this is certainly thinking only of self. I'm not shy any more. I have since become interested in other people first and myself last."

During the time she's been in Hollywood, Eleanor has grown in many ways. And she's still changing—or wanting to change things about herself.

"To go into the slightly ridiculous first," Eleanor laughs, "I'd like to stop smoking. I can if I make up my mind to it, but it's a matter of convincing myself that I really want to stop. Then there's my gum-chewing habit. I love to pop my gum but I'm campaigning with myself to chew quietly."

"I used to talk very little but recently I've noticed I get carried away with saying what's on my mind at times. This is all a part, I'm sure, of losing the aforementioned shyness and of gaining an inner sense of security. I used to be mixed up. I even thought I was kind of crazy in some ways—and then I came to the conclusion that what I thought was crazy was really normal."

"I've changed most radically in that I stopped evading my problems and

now I face them—and once I have solved them to the best of my ability I just forget them. I believe in releasing the past. I believe in living for today with hopes and plans for the future—to look forward and up with hope and optimism. I believe I must accept every problem, every sorrow, every disappointment as a challenge that will help me grow. I'm firmly

convinced that out of every sorrow there comes good—if you don't fall apart and if you don't spend your time feeling sorry for yourself."

Eleanor has, of course, had her problems. Not too long ago her marriage of several years to producer Bert Friedlob came to an end, and she was faced with the painful readjustments that

(CONTINUED ON PAGE 64)



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BEHIND THE BRANDO HEADLINES

by ROBERT DOWNING

MARLON BRANDO has been making headlines again. Or you might say Marlon has been making headlines—as usual.

It's easy to write such a comment about Brando. Too many writers are inclined to size up Marlon simply as an oddity—then they go to work on the boy with purple prose, no adjectives barred.

True, Brando is unique. He's an original. And thereby hangs the tale of his great success and the reason for his enormous appeal. He is also a *natural*. But there is not an ounce of affectation, artificiality or hypocrisy in Marlon's make-up.

I have known Marlon Brando for several years. I remember the day he came to the first rehearsal of the Broadway production of "A Streetcar Named Desire." That was in 1947. When Marlon joined director Elia Kazan and the "Streetcar" cast that day he wore levis, a sweat shirt and gym shoes. His hair was rumpled, and he needed a shave. Obviously, Brando's concentration was already focused intently on the role of *Stanley Kowalski*. But he was cordial and entirely un-self-conscious in his

*A runaway from Hollywood and "The Egyptian,"
Marlon refuses any personal defense of himself.*



warm-hearted greetings to each member of the new company. No one gained the impression from Brando that he considered himself a "leading man."

I was stage manager for that original New York production of the play, and I am happy to report that throughout the many months that Marlon played *Stanley* at the Ethel Barrymore Theatre in Manhattan, he did not change toward any member of the company. Neither the sensational personal reviews the drama critics gave him, nor the fantastic attention the young actor drew from magazines and the general public altered Brando's relationships with his colleagues nor his sincere efforts to do his best work at the theatre.

I cannot say that Marlon was a model of consistency in his performances during the two years he played "Streetcar" on the stage. He is a severe critic of his own acting. Often Brando's personal dissatisfaction with his work upset him to such an extent that he seemed to shrug away entire scenes and mumble his lines almost inaudibly, or substitute grimaces and gestures to cover his tem- (CONTINUED ON PAGE 64)

*No one has ever denied his abilities as an actor—
but a veritable tempest rages about the person!*



One of Universal-International's busiest stars, Piper Laurie will soon be seen with Tony Curtis in the Technicolor "Johnny Dark."



Can a girl date too young?

by Ruth Rowland

**IT'S PIPER LAURIE'S QUESTION—
AND SHE ANSWERS IT
FROM HER OWN EXPERIENCE**

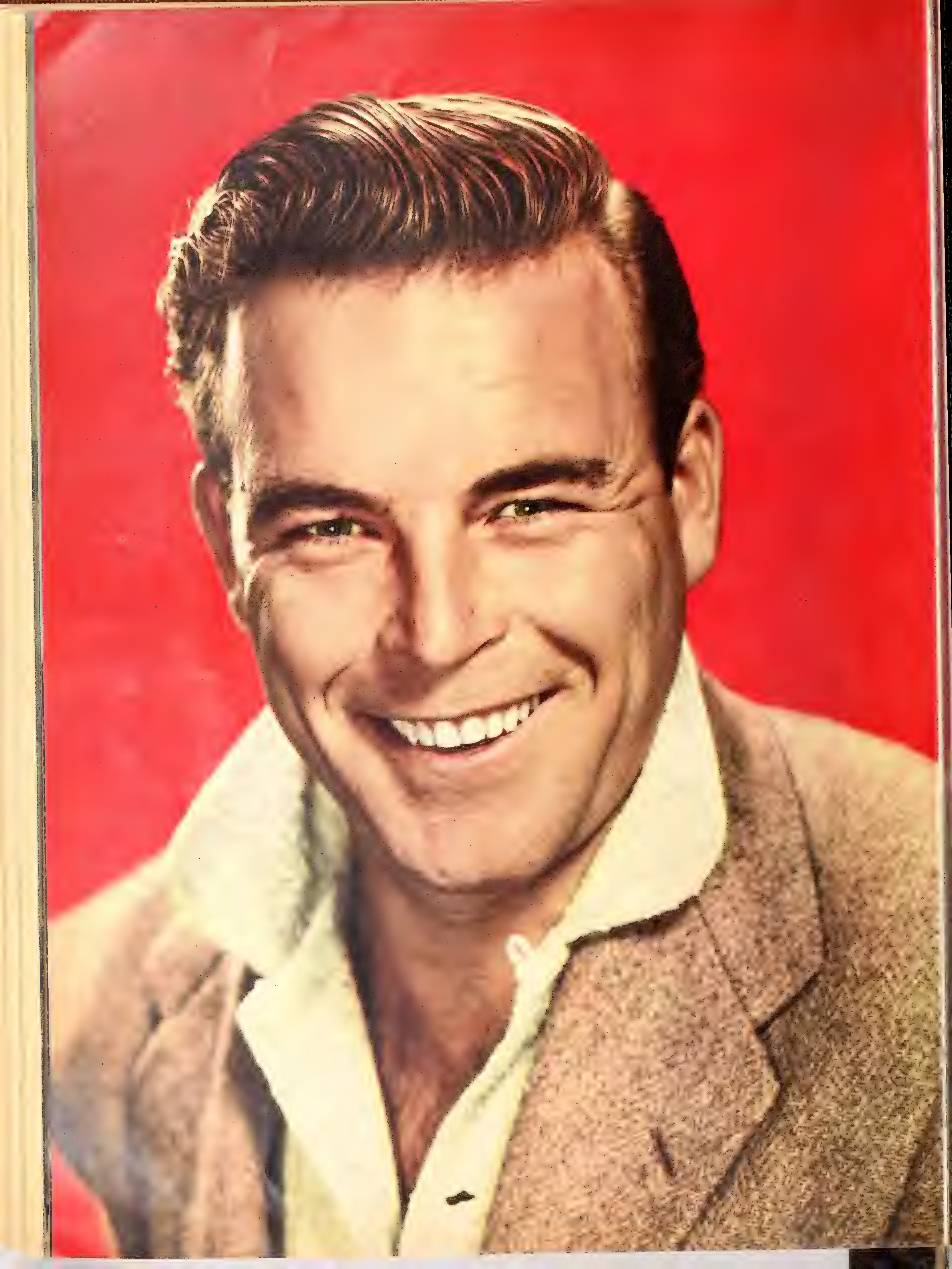
"**A**s I look back," Piper Laurie says, looking back from the advanced age of twenty-two, "I think my mother was very wise in allowing me the freedom she did in the matter of dating. She flattered me by trusting me implicitly, and I kept her faith. There was never any trying to 'sneak' out to go dating. I didn't have to. She did however insist upon meeting the young man . . . and I was always pleased to have her meet him."

Piper believes that early dating helps to overcome natural shyness. "I learned to have poise," says Piper. "I learned to relax and be myself, and not try to impress the opposite sex by being something else. It's only normal for a girl to want the company of young men, to want to dance, go to parties, to be attractive, to get crushes! This is all part of being a teen-ager!"

Piper's a girl with a good head, as well as a pretty one, on her shoulders. She is very much aware of this changing society we're living in, of the world situation and its effect on young people. With juvenile (CONTINUED ON PAGE 62



It's hard to believe that the beautiful Piper, whose dates include Rock Hudson, Dick Contino and Carlos Thompson, was once called a "square."



"WHO'D WANT TO MARRY ME?"

by BEVERLY LINET

**SCOTT BRADY SAYS HE'S
MOODY, TEMPERAMENTAL,
JEALOUS—BUT HE JUST
CAN'T HELP WISHING FOR
A WIFE AND CHILDREN**

"TALK about women?" Scott Brady shouted over the phone. "Why does everyone want me to talk about women? I'm no authority. Not me! Let's talk about individuality and how about this for an angle? He travels fastest who travels alone."

"Fine," I said before he had a chance to change his mind.

"O.K. How fast can you make it?"

"Where?" I asked not too brightly.

"Up here," he shouted as if to say, "Girl, time's a'wastin'."

"Right now," I shot back. I was beginning to get with it.

"Ha," he chortled, "you'll never find the place." Obviously Scott didn't think much of a girl's ability to find her way around without a male hand to guide her. I told him so.

"Okay," he laughed. "No sense putting you reporters off. Go up Laurel Canyon into the Hills as far as Lookout Mountain. There's a schoolhouse. Wait for me there. You can't miss it."

At the appointed time Scott came by driving a sleek Cadillac. "It's mine," he informed me at once. "Paid for right down to the last spark plug." He had the little-boy pride most men get about their automobiles, and I was beginning to think Scott's bark was worse than his bite.

He was dressed all in black from head to toe. A (CONTINUED ON PAGE 66)

Scott has reached a point of conflict: his love of single freedom comes to blows with marriage responsibilities.

Although he's often seen with a varied and long list of dates, he sometimes likes an evening at home—and he does the cooking!





She

**DEBRA PAGET, HOLLYWOOD'S
NEVER-BEEN-KISSED GIRL,
MAY SURPRISE YOU BY BE
A NUMBER ONE GLAMOUR QUEEN**

Debra's dance scenes in "Princess Of The Nile" fell victim to the cutting-room scissors at the insistence of the Breen Office of the Motion Picture Producers' Association. But Debra says she doesn't agree with the censors!



e thinks for HERSELF!

BY ELSIE LEE



Her mother, Mrs. Margaret Griffin, is Debra's constant companion and adviser, on the set as well as at home.

"**P**EOPLE SAY a woman's late thirties and early forties are the 'dangerous age,'" remarks a well-known Hollywood producer, "but we're keeping our fingers crossed on Debra Paget. She'll soon be twenty-one. And where Debra's concerned, Hollywood is beginning to think her dangerous age is already here!"

Why does Hollywood hold its breath and wonder about 20th Century-Fox's popular young star? The answer is simple: Debra is coming of age—but is she really "of age" in her ability to decide her own life, her own thoughts and feelings? Debra is a problem even the movie industry doesn't often face—the problem of a brilliant young star with a will of her own and a determined mother.

Her mother has built a careful armor about the girl, but as Debra reaches twenty-one, her pattern of a kissless and a dateless stardom is becoming outmoded. What will happen as the Debra of today breaks out of yesterday's design of living? Already there have been stories—later denied—of Debra's dates. And there was, too, the dance in "Princess Of The Nile" which was deleted by the Breen office. But Debra herself loved it, unlike Jane (CONTINUED ON PAGE 68)



My **2** husbands



BY JUNE ALLYSON

**THERE'S SAFETY IN NUMBERS, SAYS
JUNE, AS SHE GIVES THE LOWDOWN
ON A PAIR OF SWEETHEARTS**



IF you get along wonderfully with your husband at home, and then with the man you work with when you're away from home for the day, you and I are in the same very happy position.

As my true husband, there's Richard. I realize how lucky that makes me. Pleasing him is my main aim, as Mrs. Dick Powell.

And then there's Jimmy Stewart. Teaming with him as his wife, for the third picture at a third studio, is fortunate casting for me. It calls for my most convincing performance at my job.

Adjusting to my real and reel husbands has meant a rapid shifting of my mental gears, so neither will be conscious of my adapting to them. No two men are ever identical. You can't treat them as if they were.

When I first played opposite Jimmy a few years ago, I figured out how I should react as the wife of a famous baseball hero. Until then I was barely aware of the World Series. Then I had to respond when he portrayed a marvelous musician in "The Glenn Miller Story." This wasn't such a dive into the unknown, for Richard is my private idea of Mr. Music.

Now, however, I've just finished at Paramount where Jimmy has proved stupendous in "Strategic Air Command"—and wouldn't you guess both Richard and Jimmy are absolute fools about flying, while my problem is I dread stepping into any sort of a plane? I definitely feel too far away from it all at ten feet up! "So go ahead—act!" Richard finally said. "You have to be an inspiration to men as modern as we are about (CONTINUED ON PAGE 71)

"Modesty must have made you tone down those things you wrote about your bride, Janet Leigh. You merely said she's sensational, terrific, great. Well, I still can't believe she's for real. . . ."



**BOB WAGNER'S OPEN LETTER
TO TONY CURTIS**

NOW IT'S MY TURN TO TELL YOU...

(Below: the letter you're reading.)

ROBERT WAGNER

*Dear Tony,
A few months ago
you wrote an open letter
to me which appeared in
Screenland Magazine Twentieth
Century-Fox was about to
produce "Prince Valiant"
at the time and you some-
times said she's for real.*

DEAR TONY:

A few months ago you wrote an open letter to me which appeared in Screenland Magazine. Twentieth Century-Fox was about to produce "Prince Valiant" at the time and you somehow found out that a certain lovely lady and I were going to play opposite each other.

I believe you said you knew her, or had worked with her—or what was it you said? Oh yes—you said she was your wife! No coaching from the audience please—I'll think of her name in a minute. For some remote reason you believed you were rather well-informed on said subject, so you told me what to expect and even gave me a few inside tips. Considering that columnists had tried to promote a feud between us—and don't ask me why—I think this was a darn nice gesture.

Now I'll cut the comedy. I believe I'm better as a straight man, anyway—and this, my friend Tony, is straight from the heart. Modesty must have made you tone down those things you wrote about your bride, Janet Leigh. You merely said she's slightly sensational, terrific, great. Well, I still can't believe she's for real. And now it's my turn to tell you a few things about our favorite wife!

As you know, we've seen each other at the same parties in the past. But so typical of these affairs, people seldom get a chance (CONTINUED ON PAGE 38)



NOW IT'S MY TURN TO TELL YOU . . . (CONTINUED)

to become better acquainted. So we'd wave across the room and that was about it. Period. I've admired you and Janet on the screen. I've often thought what a handsome couple you make. Once again, that was it. Period.

Now you've made many more pictures than I, so I know you can appreciate my pre-production concern. "Prince Valiant" was to be my biggest and best role to date and it was quite a challenge. I was also going to work with a new leading lady, so I was naturally curious. Everyone kept telling me how much I'd like Janet. In fact, so many kept plugging for her—I began to be a bit dubious!

Have you ever planned what you'd say and do under certain circumstances? Me too! I had my little welcome



"I don't see how such a fragile-looking female does it all!"

speech all prepared for the first day of shooting when Janet and I would meet. So you know when and how it happened? At six in the morning we ran smack into each other in the makeup department! It shouldn't happen to Lassie. No human being can possibly be at his best at this unearthly hour. Before that first cup of coffee—who feels human? But I guess it can happen here. I mean I *know* it can because Janet is beautiful proof. Sparkling like dew on a diamond, she really was an encouraging sight for half-closed eyes!

Her sweater and slacks were perfectly pressed—and they didn't sag or droop. Her perfume wasn't too strong for that early hour and of course, her good humor was so contagious the whole makeup department came to life. You know I have never understood women who don't take pride in their appearance. No wonder you're so in love with Janet! When I got to my dressing room, there



"... it was Tony says this and Tony says that ..."

waiting for me was a good-luck telegram from you know who. How does she do it, I asked myself. May I say I soon found out?

When you're strange to a studio lot and Janet was, you're really on trial until people get to know you. It's so easy to slip off a pedestal while everyone on a set watches and waits to see what you're about. Janet must have been aware of this, but she didn't show a sign. Instead, without waiting for formal introductions, your best girl walked up to every member of the cast and crew and put out her hand. She had everyone eating out of it too, long before the picture was finished!

Well, Mr. Curtis, it didn't take me long to discover that

"... she spoke of your love for animals ..."



you'd placed me in one heck of a spot. I don't think Mrs. Curtis even realized it, but your name automatically became part of every conversation. It was Tony says this and Tony says that. She spoke of you as a husband, actor and all-out champion for your fellow man. She spoke of your devotion to your parents and brother Bobby, she spoke of your love of animals, your deep sincerity and warm enthusiasm for life.

Must be kinda nice to have one special girl feel that way about you. All of a sudden while I was thinking how lucky you are, another thought struck me. This is a tough man to follow, I admitted to myself. Even if it's only for eight hours a day, how am I going to live up to him? All of which reminds me—!

I haven't had a chance to thank you for giving me a break when you had every right to hate the sight of me. You were in Hawaii making "Beachhead" most of the time we were shooting. But when you returned I noticed you only visited our set a few times. The way Janet had missed you, I couldn't help wondering why or how you could stay away. Finally, I had to ask Janet about it, but she made some convincing excuse for you.

Well, it seems some joker told you I was ill at ease in front of the camera when you were watching. You supposedly said you'd stay away if such was the case, because you certainly didn't want to upset me. Naturally it wasn't true and I didn't know a thing about it until recently. Instead of blaming me, you had the good sense and kindness to give me the benefit of the doubt. This I appreciate, Tony, more than I can say.

Of course you did come right to the set the day you returned from Hawaii. This didn't upset me either—just made me a little green with envy around the edges!



"... she spoke of your devotion to your brother Bobby ..."

When you and Janet greeted each other it was really touching. Both of you stared like two people in a trance and I remember you finally said to her—"Janet, you look like a beautiful dream." She did too. As the princess wearing a long gardenia-blonde wig and flowing gown, she was out of this world. Later she said—"Tony likes me as a blonde. If it pleases him, I'm going to remain one." What a girl!

You'll agree I'm sure, Tony, that (CONTINUED ON PAGE 68)

"... it must have been a ball with you and Janet working together again in 'The Black Shield Of Falworth.'"



SCREENLAND EXCLUSIVE

Taking a second look at love



**BACK IN HOLLYWOOD ONCE MORE, GENE TIERNEY FRANKLY AND
HONESTLY TELLS THE TRUTH ABOUT HERSELF—AND ALY**

BY FREDDA DUDLEY



GENE TIERNEY is back and every hostess in Hollywood is trying to elicit a dinner-guest acceptance from her. She's more poised, lovelier, more glowing than ever.

I've known Gene for eleven years, having met her for the first time in June, 1942. At that time Gene and her sister, Pat, were living in a tidy, glass-enclosed bird cage on a mountainside, amply chaperoned by a white German shepherd dog weighing some two ounces less than a Brahma bull. When he trotted across the room, the house shuddered and shook. Eventually Gene gave this monster to the Tyrone Powers and they had to buy a twelve-room house surrounded by an acre of ground, so that will give you some idea. There is a rumor that the dog had nothing to do with this purchase, but I doubt it.

This hound was a frustrated conversationalist. As we talked, he turned his head from side to side, tennis match style, fixing his concentration upon one speaker after the other. Then there came a ghastly moment when, after Gene had told a funny anecdote about her



Home in Hollywood after a whirl about Europe—making pictures and making news—Gene attends the Screen Directors' dinner with agent Wynn Roccamorra.



Gene's first meeting with the Prince Aly Khan took place in South America a couple of years ago. Possibly foreshadowing the present, her reaction was, "That gentleman is dangerous."

Hollywood experiences, the canine turned his head away from us and was extensively although neatly ill on the parquet floor.

Bear in mind that Gene was nineteen at the time, less than two years out of Miss Porter's School in Farmington, Conn., not calculated by age or experience to manage a situation that would test the aplomb of any hostess.

Gene proved to be supremely equal to the occasion. Staring at her pet as if from a great distance, she told him, "So—you're a critic? I have news for you. You make ME ill, too. Shall we withdraw to the den, everyone?"

Proud, somewhat secretive as all sensitive, intellectual souls must be, harking back to her New England and Swiss school days, knowing her own intensity and her tendency to go to extremes, but laughing at those extremes—that was Gene in those days.

When Oleg Cassini joined the army, Gene went along to Fort Riley with him and lived the life of the typical khaki wife of those days. She cooked, kept house, marketed, entertained the Colonel's wife at tea, and bore

her first daughter, Daria. After the war, Oleg tried to get a start in the designing business in Hollywood, found the going too rugged, and transferred his business activities to New York. Gene moved with him and commuted for picture work.

Then, after ten years of marriage, the Cassinis were divorced. Gene said then, among other pertinent things, "Marriage is a Cadillac: a wonderful way to move around the world, a proud and comfortable vehicle. Yet it isn't essential. Sometimes it's more sensible to walk where you're going, or to take a bus. I shan't marry again until I'm positive that a Cadillac answers my transportation problem."

At about this time Hollywood itself revamped its transportation practice: it took to the air. Pictures were made in South America, in England, France, Germany, Austria, Spain, and Italy.

"Way Of A Gaucho" took Gene to South America where she discovered that French was, in many countries, the language spoken second (CONTINUED ON PAGE 70)

She followed her heart

BY ELIZABETH MACDONALD



WHAT gives with Greta Peck anyway? She's one Hollywood wife who has the movie colony completely baffled.

During the first trying days after her return from Europe, without Greg, she was really wonderful, all Hollywood agreed on that. Most wives would have raved and ranted. And frankly, no one would have blamed her for being bitter, or even vicious. But now, why Greta was acting as if they were disloyal when people so much as hinted that Greg was at fault in any way!

Greta's friends began resenting having their sympathy swept away by her calm attitude that nothing was wrong. After all, those stories in the newspapers and magazines just couldn't be brushed aside. The names of the girls Greg had been linked with—Julienne, the Parisian model, Veronica Pasanne, the twenty-one-year-old journalist, Jane Griffiths, Hildegard Neff and Audrey Hepburn—were on everyone's

When Greg suddenly started kicking up his heels, Greta understood. His road to success hadn't been easy. There had never been much time for fun and she knew repressions like that can't be bottled up forever.



to HAPPINESS

**AND NOW, AFTER THE DIFFICULTIES OF LAST YEAR, GRETA PECK
FINDS THAT SHE AND GREG ARE CLOSER THAN EVER BEFORE**

tongue—everyone's except Greta's. Greg's was the only one she mentioned.

"Greg is working so hard," she told her would-be consolers. "But he always finds time to telephone home. You should see the toys he has sent the children."

It didn't take long for her friends' pity to turn into exasperation. Was she just plain stupid or was she completely without pride, holding on to a man whose interests were plainly elsewhere?

Then suddenly, Hollywood opinion veered into another direction.

The new attitude came when casually, without any fanfare, Greta let it be known that her oldest boy, nine-year-old Jonathan, was leaving for Europe to spend his Christmas vacation with Greg. Greg had asked if he could come, since he had some free time before starting (CONTINUED ON PAGE 72)



ED JUDSON, Rita Hayworth's first husband, inherited \$250,000 and offered Rita and Dick Haymes a slice of it to tide them over their present financial woes. Dick and Rita declined the generous offer with thanks. . . .

Bermuda theatre critics raved about the stage performance of John Barrymore, Jr., in "The Man" at the Bermudiana Theatre. Within a week he had four offers to appear in Broadway plays, six TV shows and a batch of long-term radio contracts but not a single Hollywood movie bid! . . .

Tyrone Power and Linda Christian are again at the battling stage. If they are unable to work out their domestic problems, Ty will take a six-month leave from his husbandly chores and star in a stage version of Barnaby Conrad's "Matador," last year's best-selling book about the bull-fighting profession. Ty would be dressed as a matador, and the play would be given as a "reading" a la "John Brown's Body" . . .

Martha Raye, who's now living in nearby Westport, Connecticut, is forming a producing firm of her own with her former husband, Nick Condos, and will star in a series of Hollywood films later this Summer—they're for theatre screening, not TV . . .



Shirley Booth congratulates Lisa Kirk after her opening at the Persian Room. Every celebrity in town came to hear Lisa.



Danton Walker's

HOLLYWOOD ON

Jinx Falkenburg and Peggy McCay with Mary Pickford, sporting a \$2,500 hat.



Still The Queen to Gothamites, Joan Crawford was asked for autographs wherever she went.



Jack Palance and his wife are happy couple dining at the Harwyn Club.





Danny Kaye with N.Y. State boxing chairman Bob Christenberry. Danny's all het up over the critical acclaim accorded his newest comedy, "Knock On Wood."

BROADWAY

EAST COAST OR WEST,
WHEREVER THEY MAY BE—
THE STARS MAKE NEWS!

When *The Queen* arrived in New York from Hollywood—that's Joan Crawford, no one else—life along Central Park South took on a new meaning for the permanent guests living at the Hampshire House. Hordes of Crawford fans caused traffic jams in the street and blocked the sidewalk fronting the hotel. The lobby was in constant turmoil with droves of youngsters equipped with cameras and autograph books. When La Crawford wasn't stopping traffic every night at the Broadway showshops—Roz Russell's "Wonderful Town," Audrey Hepburn's "Ondine," Margaret Sullavan's "Sabrina Fair," Jeanmaire's "Girl In Pink Tights," Roger Dann's "The Prescott Proposals" and Franchot Tone's "Oh, Men! Oh, Women!"—sheer bedlam would ensue at Twenty-One, the Stork Club, Bruno's Pen & Pencil, the Colony and the Harwyn. Whenever *The Queen* would arrive everything stopped! For a movie star once considered "all washed up and box-office poison," the star of "Johnny Guitar" proved once and for all she's Hollywood's fore-

most example of glamour. At her Hampshire House suite she received so many flowers that she told all friends she was "afraid to lie down, you'll think I'm dead!" Shortly before Joan returned to Hollywood, Mike O'Shea and Earl Blackwell hosted a party for her at the Harwyn Club. An advance birthday party—Joan was proudly telling everyone she'd be forty-six the following week—it drew just about every celebrity in New York; among those wishing Joan a happy birthday were Franchot Tone, Monty Clift, Joan Blondell, Farley Granger, Maggi McNellis, Eddie Fisher, Betty Furness, Roger Dann, Patricia Neal, Thelma Ritter, Joe Cotten, Danny Kaye, Roz Russell and hosts of others . . .

Farley Granger sported a black turtleneck sweater in the men's grill at the Carlton House and sat chatting with friends for more than an hour before the headwaiter came to his table and advised the young star he was not properly attired for so staid a (CONTINUED ON PAGE 74)



Farley Granger, back from Europe, has started a new style for men in New York.



BY WILLIAM LYNCH VALLEE

MEMBER

ONE OF THE astonishments of television is the fact that a pet TV personality can almost become a member of your family . . .

Movie people are accustomed to being idolized and mobbed by autograph-seekers, but never have they achieved the really intimate status enjoyed by, say, video's Red Skelton, Sid Caesar or Bud Collyer.

This is because the TV stars whoosh through windows and walls right into your living room, are your constant house guests.

In view of this, you'd do well to consider an ideal candidate for TV man-who-came-to-dinner-and-stayed-on—namely, Bud Collyer, emcee-plus.

Why Bud? Because he happens to be a man of genuine charm, integrity, and enthusiasm. He's a family man—wife and three youngsters. He's also a Sunday School superintendent in Greenwich, Conn., where the Collyers live.

When Bud gets work (*only seven times a week*), you'll find him on: the CBS-TV "Beat The Clock" (*Saturdays, 7:30-8:00 p.m., EDT*), on NBC radio's "Break The Bank" (*Monday through Friday, 10:45-11:00 a.m., EDT*), and ABC-TV's "Quick As A Flash" (*Thursdays, 8:00-8:30 p.m., EDT*).

This is a busy schedule that serves to point up one of many things distinguishing Bud. Actors are customarily



The "Beat The Clock" contestants have fun even if they lose.



Bud signs autographs for audience; answers fan mail himself.

**"SEND FOR BUD COLLYER" IS THE SOS TO TV
PERFORMERS. BUT NOT TO VIEWERS, FOR HE'S
ALREADY PRESENT—RIGHT THERE IN THE LIVING ROOM**

OF THE FAMILY

late-sleepers, but Bud arises every morning at 7:30, rain or shine, to drive the kids to school. As he says: "That way, I make sure I'll get to see them every day."

Bud reads all of his fan mail and answers every letter himself. "I hear from people all over the country," he says, "and it's the only way I can tell what the audience at home is thinking." Which makes sense.

"Here's a letter I got a kick out of," Bud says, lifting one from a pile. "It's from an old gentleman who said he and his wife had celebrated their fifty-sixth wedding anniversary with a trip to New York and a visit to 'Beat The Clock.' He says here that they were due to compete on the show, but that time ran out before they were called,

and that they're a little too old to make a second trip. But they'd enjoyed themselves even so, and to me the best of everything. I liked that. . . ."

The Collyer mail doesn't usually run to love letters, which is odd, considering that he's tall, wavy-haired, and handsome and has the whitest teeth. He does, of course, get the customary mail from hard-up people who insist that they be put on the show instantly. He can only tell them that contestants are chosen from the studio audience.

"If I sneeze on the air," says Bud, "I find my mail heavy with cures—from goose grease to skunk oil. The lady who wrote about the skunk oil insisted that it be heated in a spoon over a match—and only over a match." He laughs, and adds, "I think just the idea of hot skunk oil chased the cold out of me!" Bud pencils a notation on a slip, clips it to the letter being answered, and his secretary types out the reply.

"One man wrote that he couldn't stand it any longer," Bud recalls. "He'd taken it once, but when it had happened three times, he had to take pen in hand, and correct us on a 'Clock' saying. The one about: 'Be kind, Sweet Maid, and let who will be clever.' I looked it up in Bartlett's, the researchers checked other sources. 'And let who will,' was right according to one; 'and let who *can*' was correct by another. So take your choice. The fact remains, sayings are so scarce, the show *has* to repeat them."

Mr. Collyer's friendly attitude toward people who take the trouble to write him is also evident in the way he handles flustered contestants on "Beat The Clock." "I like people, basically," he says, which is the complete answer.

"On 'Beat The Clock,'" says Bud, "we don't try to make monkeys out of people. We avoid stunts that might get a person laughed at. I also make a point of looking up a contestant who failed on his first try, talking to him after the show. I've found these people a bunch of good sports, who say it was a lot of fun, even if they didn't win Roxanne, or a TV set.

"We see to it that over half of our stunts are not too-contrived, or don't involve special apparatus. That's so people at home can do the stunts at parties. I got a big bang out of seeing two kids, wait- (CONTINUED ON PAGE 62)



All stunts are tried in advance so Bud knows how they're done.

A PEACH AT THE BEACH

1 The new look in swim suits promises a season of compliments. Mamie Van Doren wears "Baby Doll" by Catalina. This suit, a blend of cotton and orlon.

Pique saw-tooth edging. \$13.95.

32-36. Turquoise, pink, corn silk.

Mamie is in U-I's "Yankee Pasha."

2 Bright white elasticized Laton taffeta by Rose Marie Reid. Fully shirred, adjustable to the body lines, modeled by Elaine Stewart. Boned-in bra with graceful drape. \$19.95.

10-18. Blue, yellow, black, pink, brown.

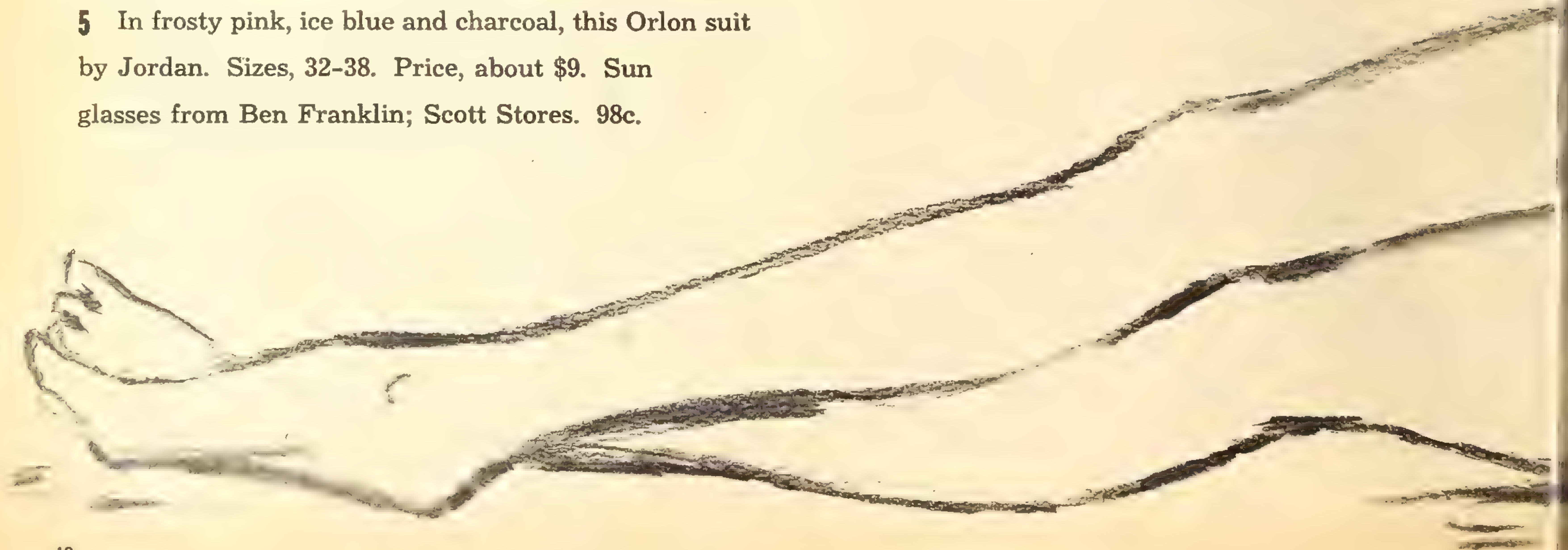
3 Another Rose Marie Reid suit, of fine bengaline, worn by Jan Sterling. Hour-glass fit. Petal bra edged in pearls. \$25.

Sizes 10 to 16 in an array of colors.

4 Elaine models this suit by Brilliant. Sells for about \$11. It is of Laton taffeta Lastex.

Sizes 32-38. The colors: shocking pink, lilac and light blue. Elaine appears in MGM's "Brigadoon."

5 In frosty pink, ice blue and charcoal, this Orlon suit by Jordan. Sizes, 32-38. Price, about \$9. Sun glasses from Ben Franklin; Scott Stores. 98c.





SCREENLAND FASHION FEATURE BY MARCIA MOORE

A PEACH AT THE BEACH (CONTINUED)



Here Jan, whose next film is "The High And The Mighty" models a Celaperm Lastex suit by Jordan. It sells for about \$11. The color choice is black, red or blue with white gingham check. Sizes 32-38.

"Check This," a swim suit by Catalina.

Acetate and Lastex knit for body sleekness. \$7.95. In 32 to 38.

Royal, red, green or brown check.

The new fashion touch for summer swim wear deserves the "blue ribbon."

For nearest store, write Fashion Dept., Screenland Magazine, 10 E. 40 St., N.Y.C.



Cosmetics that will give her a glow, add a faint blush to her cheek, a delicate luminosity to her skin are the ones a young bride should use on that all-important day

MAKE-UP FOR THE *Bride*

An enchanting new make-up that might have been devised especially for brides is DuBarry's *Fair-and-Peachy*. Into the making of this lovely picture go DuBarry Flatter-Glo creamy-flowing foundation and light-as-a-kiss face powder, both in the new Fair shade; Bloom, a new concept of rouge and a new texture that spreads on like a blush; and Peach-Pink Lipstick, lustrous and color-lasting. DuBarry Flatter-Glo Fluid Make-up, \$1.10, Face Powder, \$1 and \$2; Bloom \$1.10; Lipstick, \$1.10 and \$1.50.

Vogue Products of Hollywood offers Lash-Kote, a liquid eyelash make-up that's genuinely waterproof. A real boon to brides. Lash-Kote is 25¢ for 1/8 fluid oz.

A floral perfume, like Coty's Muguet des Bois (*Lily of the Valley*), age-old symbol of love and romance, is perfect for a bride. Now in solid form cologne at \$1.25.

(all prices plus tax.)

BY YSEULTE SIMONE







BY YSEULTE SIMONE



ALL *Brides* ARE BEAUTIFUL

IN HOLLYWOOD there is a scheme of make-up which make-up artists refer to as the "young bride's" make-up and it is precisely what I would recommend for a wedding ceremony.

Dolores Dorn, Warner Bros. starlet now appearing in "The Bounty Hunter," posed for a few pictures for us illustrating this natural type of make-up and I am sure you will agree that she looks lovely. The secret is that she has used the cosmetics to highlight her own beauty rather than for artificial effect.

Choose foundation and face powder in shades just a little lighter than your complexion. Apply foundation first in tiny dabs over neck and face and rub it in until there is none left on the skin surface. Next, apply a little cream rouge, blending it lightly into the skin with fingertips. Then pat on face powder generously. Whisk away the surplus with a fresh cotton or clean puff.

Your lipstick should be in the same light tone as your rouge. Blot lips well, then apply a second coat to center of the lips. Blot again to be sure you'll leave no lipstick on the bridegroom when the time comes.

Brush the powder from your eyebrows and, if they need it, darken them ever so lightly with a sharp eyebrow pencil, using short, light strokes in direction of the hair growth. Apply a touch of mascara to lashes and while still damp brush them out with a clean mascara brush to give them a soft, full look.

Remember that final touch of fragrance. Here again, no exaggeration . . . a light floral perfume, youthful and fresh so that as you pass down the aisle you'll be as sweetly scented and lovely as the bouquet you carry.





Of TV's feminine players of Scrabble, the best and most consistent winners are Faye Emerson and Dorothy Kilgallen, according to Maggi. As for herself, she keeps mum!



Songstar Lucienne Boyer joins Vanessa Brown, Courtney Burr at Hotel Plaza.

MAGGI'S PRIVATE WIRE

EDDIE FISHER'S favorite pastime these days is to try to help his former school classmate, Georgie Shaw, make the grade singing on TV—when Eddie can't accept singing dates, he suggests Georgie . . .

Joan Crawford's telefilm series, planned for release after Labor Day, is owned by Joan herself. After initial costs have been paid, all future profits will go to Joan; her earnings from the series will be held in trust for her four adopted children, Christina, Christopher, Cathy and Cindy . . .

It's a toss-up as to who is TV's best Scrabble player: Dorothy Kilgallen or Faye Emerson on the distaff side, Dave Garroway or John Daly for the males . . .

VIC DAMONE has given himself another six months to become TV's biggest drawing card in the crooner sweepstakes. If he doesn't make it, he'll concentrate on movie and stage work. Doesn't want to have to go on singing for his supper in night clubs . . .

Ben Lyon and Bebe Daniels, their daughter, Barbara, and son, Richard are filming a new TV series in London for release in the U.S. later this Summer. They will soon return to New York and Hollywood for personal ap-

pearances before flying back to their fashionable home on the outskirts of London and the resumption of their video careers on British Broadcasting Company. Both Ben and Bebe, one-time film greats in Hollywood, will

make a new movie in England . . .

Handsome John Forsythe, currently co-starring on the New York stage with David Wayne in "Teahouse Of The August Moon," purchased a new



Waiting for the laugh as Red Skelton appears on his morning show is Jack Sterling, of CBS's "Jack Sterling Show" and "Make Up Your Mind," and CBS-TV's, "Big Top."



Visitors-to-be: Bebe Daniels, Ben Lyon, and their children, Barbara and Richard.



"Red Garters" star Joanne Gilbert shares a table at Mocambo with Michael Rayhill.



Soon to appear in a new show on Broadway, Jackie Cooper and Peggy Ann Garner relax during a weekend at Charles and Lillian Brown's Hotel at Loch Sheldrake, N.Y.

By MAGGI McNELLIS

home in Stamford, Connecticut. Paid for it out of his TV appearances . . .

ANNE JEFFREYS and Bob Sterling had several of their "Topper" series shot in New York instead of

Hollywood just so they could visit with old friends before the birth of their baby . . .

Liberace next plans to take over the Harp field. He spends two hours a day practicing on a miniature stringed instrument specially constructed for him in the shape of an L . . .

Charlie Applewhite, Texas' answer to Eddie Fisher, is actually embarrass-

sed about all the publicity he's received as "another Eddie Fisher"—the youthful singer wishes people wouldn't make comparisons. The reason? He's an Eddie Fisher fan . . .

Now that Joan Caulfield and Barry Nelson have clicked with their "My Favorite Husband" series, they will make a full-length screen version of the popular video program a la "The Long, Long, Trailer." . . . END



Partied in Hollywood by Beryl Davis and Peter Potter, Eddie Fisher rushed off to Gotham to join Gertrude Niesen, Joan Crawford and Russell Nye at Joan's party.



Skiping a daily dozen: TV's Jean Martin, of WNBC's "Chock Full O'Nuts Show."

Tops In Movie Music

Be sure to get **Doris Day's** "I Speak To The Stars" and "The Blue Bells Of Broadway," from her latest musical, "Lucky Me." Don't be surprised if "I Speak To The Stars" turns out to be another Columbia smash like Doris' "Secret Love" . . . Decca's "Glenn Miller Story" album, direct from the film's sound track, is still selling faster than any other album, although Victor's "Glenn Miller Memorial" album is not far behind . . . **Dean Martin's** "Hey Brother, Pour The Wine" and "I'd Cry Like A Baby" for Capitol shows he can do lots more than just be straight man for Jerry Lewis . . . You'll enjoy **Norman Brooks'** "3-D Sweetie" for Zodiac, a cute novelty number, which is backed by "Candy Moon," with Norman sounding less like Al Jolson than usual . . . **Rosemary Clooney** sings "Brave Man," from her film, "Red Garters," and "Tomorrow I'll Dream And Remember," a haunting ballad imported from Sweden, for her latest waxing for Columbia . . . MGM's **Rene Touzet** and his orchestra, in Latin tempo, play "The Continental," from "The Gay Divorcee," and "Tenderly," from "Torch Song," in sparkling fashion. "Tenderly," you will notice, is done in a bouncy rumba-mambo beat . . . **Gene Kelly's** "Song And Dance Man," an Extended Play MGM delight, features, in song and sound, "The Daughter Of Rosie O'Grady," "Ida! Sweet As Apple Cider," "Moonlight Bay" and "Let Yourself Go!" . . . MGM's **Tommy Mara** is most impressive singing "Without A Word Of Warning," from "Two For Tonight," and commendable on the reverse with "More Than Ever" . . . **Stan Kenton's** arranger, Pete Rugolo, now has his own band recording for Columbia and plays "Laura," from the film of the same name, as you've never heard it played before and couples it with "Early Stan," a jazz

RECORD ROUNDUP

by **JANE PICKENS**

The "Jane Pickens Show" is heard coast-to-coast on the NBC radio network on Thursday 10:35—11:00 P.M. EDT.

Jane also appears on the ABC-TV network on Sunday evening 9:15—9:30 P.M. EDT.



tribute to the great Stan Kenton band of 1940 . . .

Other Toppers

Julius La Rosa, who's been making so much dough and progress since Godfrey gave him the boot, has an excellent waxing for Cadence in "Have A Heart" and "When You're In Love." His movie debut is now somewhat in doubt . . . **Billy Eckstine's** "Lost In Loveliness" and "Don't Get Around Much Anymore" for MGM are two of his finest recordings.

"Lost In Loveliness," from "Girl In Pink Tights," is true-flavored Eckstine, richly arranged and sung, yet, "Don't Get Around Much Anymore," a Duke Ellington tune, also fits Billy's style note for note . . . **Johnnie Ray's** eccentric style is changing for quieter and better results as you'll hear with "Destiny" and "Such A Night" his latest for Columbia . . . "Won't You Forgive Me" and "Somewhere There Is Someone," by **Lou Monte**, Victor's promising new discovery, are two appealingly styled and sung ballads . . . Dependable **Georgia Gibbs** is solid all the way with both "I'll Always Be Happy With You" and "My Sin," her current Mercury click . . . "Come Along With Me" and "It's Easy To Remember," **Sarah Vaughn's** current release for Mercury, is deeply in the groove . . . **Teresa Brewer's** "Jilted" and "Le Grand Tour De L'Amour" for Coral is a two-sided hit . . . One of the better Calypso tunes is "Hold 'Em Joe" by **Harry Belafonte** for Victor. He backs it nicely with a folk song, "I'm Just A Country Boy" . . .

Grab Bag

Arthur Godfrey's "Soft Squeeze, Baby" and "June, Spoon, Moon" are typical tongue-in-cheek tunes for the easy-going wag . . . "Crazy Mixed Up Song" and "Lonesome," by **Peter Lind Hayes** and **Mary Healy** for Essex, are an entertaining coupling well worth having, "Crazy Mixed Up Song" being one of the year's best novelty numbers . . . **Joe "Fingers" Carr**, with a grand assist from the Carr-Hops, whacks out "Until Sunrise" and "Humoresque" on his upright ragtime piano for a wonderful Capitol disc . . . You'll stop fuming about **Frank Sinatra's** antics, we hope, after hearing his delightful Capitol album, "Songs For Young Lovers" . . .

END



Doris Day's new picture is "Lucky Me," with Phil Silvers and Nancy Walker, and her Columbia recording of its songs sounds like another hit for Doris.

what hollywood itself is talking about!

[CONTINUED FROM PAGE 11]

another circus picture. Their film is called "The Biggest Flop On Earth" so you can guess the name of the one they satirized without too much brain-strain.

Prior to her return to active show business, Ella Logan gave the town some of its best entertainment at private parties. At the veddy social Frank Tack's, this Scotch miss gave out with numbers as if she were a juke box, followed by Eileen Farrell, the opera-recording-radio star, who was in Hollywood briefly. Then Ella tossed herself a birthday shindig that just wouldn't quit. One of the most spectacular birthday gifts Ella received was from Liz Whitney, who walked in with the largest bottle of champagne a gal could carry—it was almost as big as Ella. One of the nicest and most attractive gals at the party, and the center of attention, was the very courageous Boni Beuhler, all done up in mink and evening dress. The boys flock around this wonderful gal, who hopes to be walking before long.

Attracting as much attention as the ballet stars when the Ballet Theatre paid Hollywood a visit, was the 1927 vintage Rolls Royce which showed up in front of the Philharmonic Auditorium. Swarms of curious people flocked around the car, which is owned by the extremely handsome Charles Davis, of the fabulously wealthy Hawaiian Davis family. Charles, a talented singer-pianist, spent some three thousand dollars bringing the old car back to life and it commands more attention than the new Mercedes-Benz that Gary Cooper recently imported from Italy.

Tell you—it's easy for Guy Madison to get around town with his various dates because practically nobody recognizes him in his city clothes. Guy, slim and trim, usually wears the conventional dark blue suits, white shirts, black ties—a far cry from his *Wild Bill Hickok* garb, so it's like he had on a disguise.

It was a sad thing that Hollywood heard when a woman filed suit against Suzan Ball for an automobile accident which occurred before Suzan lost the fight and had to have her leg amputated. However, Suzan's learning to walk again and should be Mrs. Richard Long by the time you read this. She'll go right along with her career, too.

END

NEW!

You Review the Movies!

Read all about it in the
July issue of
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EXCLUSIVE MOVIE GOSSIP

[CONTINUED FROM PAGE 22]

to quell the riot. The private nurse who had been on the sound stages of "Star Is Born" every day, quit and walked out. It looks as though Judy is headed for more stormy weather, and her biography has been full of it.

Virginia Burroughs, one of Greta Garbo's close friends, arrived in Hollywood and took the town by storm with her lavish parties—most of them tossed in honor of handsome, young Michael Rayhill who is being groomed for starring roles on the Universal-International lot. There's no fanfare on the Rayhill grooming, but screen tests are said to have proven the actor to be a combination of Gregory Peck and Rock Hudson. He'll be called in for immediate work if and when Tony Curtis decides to take a suspension. Meanwhile, Piper Laurie, Lori Nelson and Joanne Gilbert have been casting appreciative glances in Rayhill's direction . . .

Phil Silvers, the "Top Banana" star, and Judy Lynn, who sang in the same film, were at odds over the comics' overtures to Audrey Hepburn in New York. But La Lynn had nothing to worry about, the lovely Audrey is thoroughly smitten with Mel Ferrer and doesn't care who knows it. The Silvers-Lynn duetting has resumed and may wind up at the altar . . .

Gilbert Roland's long-lashed romantic glances are aimed at Patricia McCormick, the lady bullfighter . . .

John Hodiak has been playing the field, romantically speaking—from Claudette Thornton to Natalie Schaeffer to Nina Foch—despite the rumors that he hopes to reconcile with Anne Baxter . . .

Three of Red Buttons' writers are ready to pack up and head for the booby hatch. The funnyman's temperament is just too exhausting to take. The trio of script writers have already announced they will not be part of the comedian's pending Hollywood movie assignment . . .

Singer Guy Mitchell offended some of the best people in Houston, Texas, during what was supposed to be a goodwill junket to that city to arouse interest in Paramount's "Red Garters" premiere. His only quotable bit of chit chat at a chic soiree in the Hotel Shamrock's Cork Club was, "Where are the dames?" . . .

Kathryn Grayson's contract for her singing stint at the Sahara in Las Vegas had a clause stipulating that "anyone upsetting her emotionally is to be evicted from the room." But it turned out she didn't need the protection even when ex-husband Johnny Johnston ringsided with his newest bride, Shirley Carmel . . .

Aly Khan had New York and Los Angeles newspapers flown to him daily in the South of France in order to keep him

up-to-date on Rita Hayworth's troubles in her new marriage to Dick Haymes. Some of Aly's friends thought His Highness still would have taken her back if he could have gotten her, before Gene Tierney, that is . . .

Cleo Moore and Melinda Markey are at the looking-daggers stage, all because they both think Lance Fuller is a dreamboat . . .

The only tiffing Lucille Ball and Desi Arnaz admit to concerns the offer made Desi to star in the soon-to-be-produced film about Marco Polo. Lucy feels they are such a great success together neither one should do anything alone . . .

Joni James, the MGM Records star, received \$10,000 for a single week's singing engagement at the Town Casino in Buffalo. Shelley Winters has only been offered half that fee for a similar engagement, because she's now considered "a risky booking" . . .

Some of the top brass at a famed steamship company were put on the carpet trying to explain how a movie company incorporated the firm's name into the title of a questionable flicker. The highly controversial film has caused the shipping concern no end of embarrassment . . .

Debbie Reynolds has shifted her attentions to Dr. Michael Flynn—no kin to Errol—and both Tab Hunter and Bob Wagner couldn't be more chagrined. The boys are worried, since Debbie has always been the perfect foil for their cafe-barbecue-premiere doings . . .

Janice Mars, a youthful New York songstress, is the belle Marlon Brando prefers . . .

MGM is tempting Eleanor Holm Rose with an offer for her life story—the early part, anyway. They want it as a screen vehicle for Esther Williams; who else? . . .

Franchot Tone bought Mona Knox tickets to a different Broadway show every evening to keep her busy until he finished his chores in the play, "Oh, Men! Oh, Women!" . . .



A worried Dick Haymes, out for an airing in New York with Rita and Brutus, faces an uncertain future. Rita insists she'll stick by him no matter what.

Clark Gable is still saying no to all offers made to him by Broadway stage producers. His intensely practical reaction to the legitimate theatre is "too much work for not enough money" . . .

Ralph Meeker was all set to quit the cast of "Picnic" and take over the starring role in "The Pajama Game" in the part declined by Van Johnson, but the producers couldn't meet his salary and billing demands. He's continuing his singing and dancing lessons, hoping for the second male lead in MGM's forthcoming Gene Kelly-Dolores Gray film musical . . .

Voodoo and witchcraft rituals in dim-lit cellars in New York, Chicago, San Francisco and Hollywood are becoming popular with film players. The "stick-a-pin-in-a-doll" sessions are drawing standee gawkers Coast-to-Coast . . .

Hildegard Neff has a fatal fascination for married movie actors. The latest to fall under her spell is a British flicker star who makes most of his millions in Hollywood . . .

Van Johnson's recent dizzy spells are a source of concern to his chums. His constant bickering in public with wife Evie isn't helping make his life happier. Intimates say their battling out loud concerns a very famous stage and screen actress whose name would make your eyes bulge . . .

Since Arthur Godfrey fired Julius La Rosa, the youthful singer's earnings to date have passed the \$200,000 mark, with more to come from Hollywood screen assignments . . .

Danny Kaye is thinking of turning producer early next year—the stage show to be a Broadway musical with Irving Berlin songs and Danny in the show as the star. The plot would be based on the life and times of Antoine, the celebrated Paris hairdresser . . .

Miriam Franklin held out on the reconciliation bit with Gene Nelson just to teach him a lesson, but there will never be anyone else in the world for her, and What Can You Do About Love? . . .

Monique Van Vooren stepped out of the cast of the Broadway musical revue, "Almanac," the week before the show's producers, Harry Rigby and Michael Grace, made a picture deal to have the show produced on film a la "New Faces" and "Top Banana." When Monique heard of the pending Hollywood version she tried to get back into the cast, but producers Rigby and Grace weren't having any of it, and the Van Vooren lass is now shopping around for another crack at Movietown . . .

Hear Dorothy on "Breakfast With Dorothy And Dick," 8:15-9 A.M. and on "Dorothy And Dick," 6:15-6:30 P.M. E.D.T. Monday through Friday over WOR. See Dorothy on "What's My Line?" over CBS-TV 10:30-11 P.M. E.D.T. Sundays.



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Do you like sweets, candy, cake? Have you tried one thing after another to reduce, spent dollars, and you're still too fat? Here is a new wonderful capsule that helps you take off pounds and inches of ugly fat, easily and quickly. You take no drugs, you don't exercise. You don't diet one bit more than you need to because you automatically eat less!

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All-In-One combines all of the concentrated vitamins and minerals you need while dieting. It combines vegetable cellulose that has no calories yet gives you the feeling of a full contented stomach.

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You'll be surprised at the fat you lose quickly—the inches that disappear the first month. No strict dieting, no drugs, no exercise. And, the cost is nothing unless you grow more slim, more youthful looking, more active and have better health.

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Eddie and Olga review the travel tips given them by Rossano Brazzi, another co-star in "Contessa."

THE ROAMIN' O'BRIENS

Americans in Rome these days say there are almost as many movie stars on hand there as in Hollywood. Among the visitors from Hollywood are Edmond O'Brien and his wife Olga San Juan. Eddie's in "The Barefoot Contessa" with Ava Gardner and Humphrey Bogart—but on the days he is off, the O'Briens go roamin' in Rome!



Lost at the start! But luckily they learn the police in Rome speak English, French, German and Spanish besides Italian.



Americans get together wherever they are. Some GI's recognize Eddie and ply him with questions about home.



Legend says that a coin thrown into the Fountain of Trevi means the tosser will come back to Rome again.



The Roman Forum has particular interest to Eddie, for he appeared as *Casca* in the movie of "Julius Caesar."

can Charlton Heston's marriage survive?



...even though he and his lovely wife live a world apart? Is their love strong enough to bridge the 2000 miles between Hollywood and Chicago... movies and television?

Find out how this glamorous and successful young couple made marriage and their conflicting careers pay double dividends.

read:

"I Married An Actress"

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Silver Screen Magazine

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Jeff Chandler's been a friend of Piper Laurie's for many years, but there's no hint of romance to the friendship. Dick Contino's her most constant date.

CAN A GIRL DATE TOO YOUNG?

[CONTINUED FROM PAGE 29]

delinquency at so high a rate the matter of too much freedom in dating has to be considered, says Piper.

"I think parents must have confidence in their child. I think a child must have respect for his parents. And if there has been the proper kind of home life, then I feel it is *not* wrong for girls and boys to date early in their teens. It is so important to know the secret of getting along with people. You only learn this by being allowed to go out, to mingle. They say this is a man's world! Well, girls, go on out and learn about them," Piper advises laughingly. "If you can!"

Piper likes to remember the first time she heeded this kind of advice and started to learn about men.

"I was eleven years old when I had my first date with a fascinating member of the opposite sex! He was eleven, too. It was probably the happiest moment of my life when he asked me to go to a movie with him, and I don't suppose I shall ever get that same thrill again—having a young man I'm in love with ask me for a date! His name was Irving," she said, sighing a little, though she hadn't seen the object of her childhood affections for years.

"One day he asked me to go to the movies with him! I was ecstatic! My first date! And my mother said I could go. She knew Irving's family. Well, it was unforgettable. We went to the movies, then out for a sandwich and a Coke, and back to Irving's house. I don't think we did much talking. We were both rather

shy. And do you know what we did when we got to his house? We sat on the floor and read all his comic books!"

Piper didn't have another date until two years later. At the age of thirteen, she ran headlong into a young man who was considerably bolder than Irving.

"He invited me to a birthday party. We had dinner at his home and played games like Spin-the-Bottle. It was then he asked me if he could kiss me. Before I could answer, and before I could get over my excitement at the prospect of really being kissed (*you see this was the first time*) he took me in his arms, bent me way back a la Rudolph Valentino and kissed me! I was terribly disappointed. All I could feel was an awful kink in my back. And you know—I don't even remember his name!"

ing in line for a Sunday night broadcast, doing a stunt we'd used the night before—a suitcoat-swapping deal."

The screen-door stunt is more complicated, but is so popular, it's a regular feature. The name comes from the first such stunt built around a screen door and a balloon—a package had to be snatched up before the door could close and break the balloon.

"Like plots," says Bud, "there are only so many basic stunts. We spend four hours every Thursday at Liederkrantz

It's not easy to grow up, to go gracefully into dating without being self-conscious and awkward. Piper, like millions of other girls, found this out the hard way.

"That's why to me," Piper explains, "it is so important that young people know how to get along with the opposite sex, know how to act, what to say."

"I wasn't considered very popular in high school. I guess I was too shy. I didn't know the glib, bright things to say. Sometimes if you were a girl with a 'personality' you wore your boy friend's sweater. You might look awful in it, but you were popular! Well, I didn't wear any boy's sweater. One day, a girl who was considered 'the end' and one who belonged to the 'right' crowd came over to me in school and said very seriously, oh, very very seriously, 'Rosetta, we think you're awfully cute, but you don't have much of a personality!'

"She didn't explain what she meant by a personality, and I never knew just what kind of a personality I didn't have."

The qualities that make us so irresistible as teen-agers are not the qualities that are necessarily attractive in maturity. Certainly Piper Laurie is proof of that. As a teen-ager, Piper didn't date often, and when she did she dated sensibly.

"It's healthy, normal and right that young people of fourteen and fifteen should want to date. It's good for them to have fun—like school dances, playing records, going to the movies.

"Of course," Piper continues, "there are all kinds of characters in the world. There are many teen-age boys who are rude, disrespectful and most unpleasant, and if a girl is too young she doesn't know how to cope with them. I never ran into this sort of unpleasantness, because first of all, I always wanted my parents to meet the boy. And if a boy is willing to meet your family, you can be sure he's not rude or wild or anything like that. I think you attract the type of person you are yourself. During my adolescent years, I can honestly say I never bumped into one of those 'reckless, ruthless, villainous males!' Maybe little Rosetta Jacobs was too 'square.'

"I suppose," Piper concludes, "all those girls who are so popular in high school get married and live happily ever after!"

And the ones they thought were "squares" . . . they turn into beautiful and glamorous movie stars!

END

MEMBER OF THE FAMILY

[CONTINUED FROM PAGE 47]

Hall (*CBS studio*), with a gang of actors hired to try out the stunts, to make sure they're workable. Some of the letter-writers gripe about tough stunts, but we know they're not merely possible, but are probable. I also have to know how these are done, because a contestant will sometimes attack one with a totally different approach. His way might be better, or might handicap him too much. One thing for sure, we don't award prizes to the losers—if we did, it would cheapen the winners' rewards.

"I've decided," he went on, "that the contestants' ability moves in cycles. The best are the newlyweds. Why they're so capable, I don't know. On the other hand, people who've been married for five years, or so, are apt to be quite nervous on the show. But the couples who've been married for thirty-five or forty years breeze through things—perhaps because they're used to life's squalls."

You've probably taken Bud's easy handling of the "Clock" festivities pretty much for granted—right? Actually, he's carrying an awful lot in his head—and no script to help. Must remember to say this, must not say that. Every stunt has to be sharply etched up-top in Mr. C., and there are always the slipups, the possible double entendres dreaded, even in his sleep, by every emcee.

Bud is a Williams graduate, has a law degree from Fordham. He switched from lawyer, to singer, to actor (*Superman was his role for twelve years*), to radio announcer (*"Cavalcade Of America"*).

His wife is the former Marian Shockley, who used to be a big-time radio actress. The Collyers have three children, Patricia, Cynthia Ann, and Michael (*ages sixteen, fourteen, twelve*). The family is at the mercy of one Siamese cat, two canaries, one parakeet and two miniature French poodles.

At the start of his career, Bud was sometimes known as the brother of movie-queen June Collyer. When June married Stu Irwin, and retired, Bud continued on and up, as before, but minus references to June. Now June is making a comeback via the TV show in which she co-stars with Stu. "They're doing nicely," says Bud, of whom June is the sister of. . . .

Since Bud does get into so many of the nation's homes every week, you'll be glad to know a few more nice facts about him. First, he doesn't call lady contestants dear, or darling, a la night clubs. And he's the kind of pal who helps radio-TV newcomers quietly, no fanfare. Faced with his crime, he admits, "When I was starting, a couple of producers called me, out of the blue, gave me work. When I asked how come, they said that Charlie Cantor (*actor*), and some others, had put in a good word for me. I'm simply passing the favor along."

Here's final proof that Bud is a super-emcee. When Jan Murray's "Dollar A Second" was newly on the TV-air, Jan ran into a spot of trouble on the show, promptly yelled, "Warm up Bud Collyer!"

"I was watching that night," says Bud, with a big grin, "nearly fell out of my chair laughing when he (*Jan*) said that. He's a swell guy, and we've talked a lot about his show since then. He's really caught the spirit of it, is doing a marvelous job."

As indeed Jan is, but, even so, when things got all snarled up on a recent Sunday show, what do you think he did? He looked at the camera, and yelled, "Send for Bud Collyer!"

A sound idea for anyone in the mood to make a TV star a member of the family.

Call for Collyer. . .

END

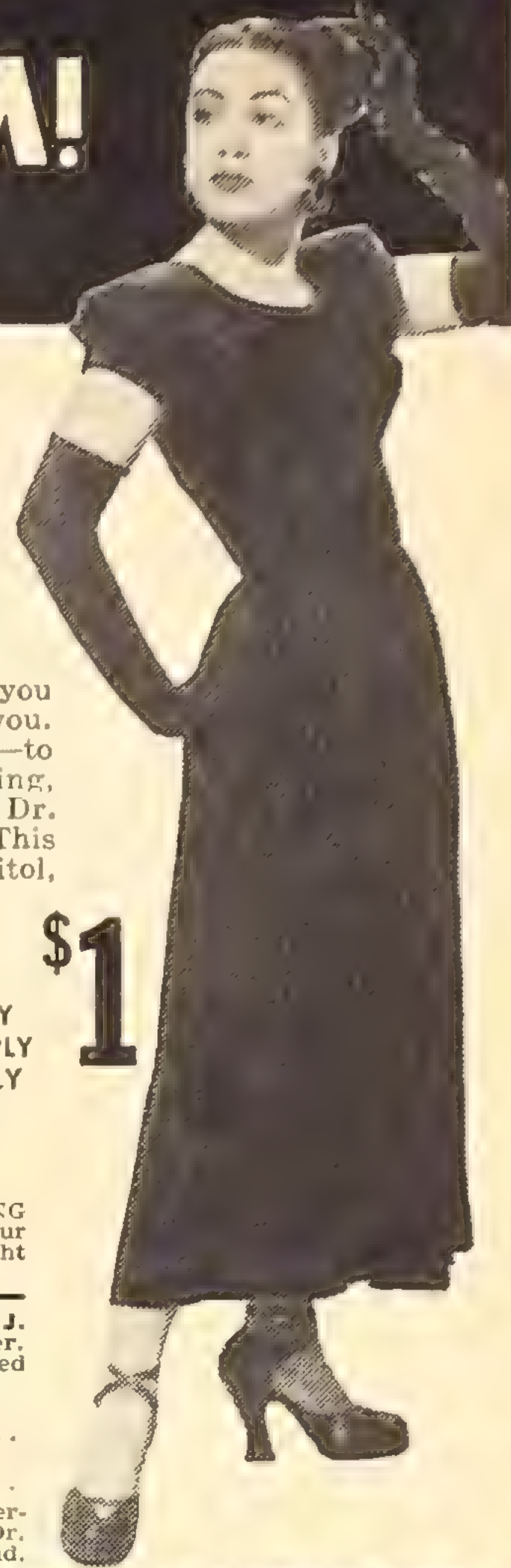
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BEHIND THE BRANDO HEADLINES

[CONTINUED FROM PAGE 27]

porary loss of concentration. But in fifteen years of Broadway stage managing, I have seldom worked with a player who accepted criticism in a healthier fashion than did Marlon; and I have met few actors more devoted to their profession.

Backstage at the Barrymore, we were familiar with Brando's "eccentricities" long before they were publicized in magazines and gossip columns. His casual habits of dress; his "Bohemian" apartment; his unusual pets; his motorcycle; his "entourage" of admirers; the manner in which he figuratively tweaked the noses of pompous interviewers and the overly curious—all these characteristics were part and parcel of the young man we knew—and whom we came to love.

I cannot recall that many writers of that era mentioned Marlon's humility, his affectionate attitude toward his co-workers, his loyalty to friends, his quick defense of the under-dog, his personal generosity, or his unruffled good nature in some very trying situations of the type that occur in the backstage world. But those things are true, too, and should be part of a portrait of Brando the person.

After Marlon went to Hollywood, I saw him infrequently. When I did run into him, it was only briefly—and there was little opportunity for me to learn if his experiences in pictures had changed him.

I had read and discounted most of the yarns that were printed about him. But I had a hunch that Marlon hadn't changed, basically, despite his great success. Still—one can never be certain.

Shortly after it was announced that Elia Kazan would shoot Budd Schulberg's new script, "On The Waterfront," in the New York area, I received a call from the director's office asking me to stand by to play in the film.

Naturally, I was elated to work with Kazan again—and with other old friends: Karl Malden and Rudy Bond from the original "Streetcar" cast—and, of course, with Brando, who stars in the picture.

It was a damp, raw day when I was summoned to location in Hoboken, New Jersey, for my first work on the movie.

Looking for Kazan I ran into Brando. He wore a typical longshoreman's outfit, complete with leather jacket and high, laced shoes. A wardrobe man was "aging" Marlon's shoes for the camera; daubing them with paint that quickly caked to resemble mud. Brando's face looked strangely different beneath his "pancake" movie make-up. I discovered that both his upper eyelids had been puffed out with putty just beneath the brows, to give the effect of a countenance that had survived several brawls.

All at once, Marlon looked up. He recognized me. With a shout, he flung his arms around me in a rough-and-tumble bear-hug. He clapped me affectionately on the back—and I had no doubt of the genuineness of his greeting, and very little doubt that this was indeed the Brando of pre-Hollywood days.

Marlon spoke of his plans—his hopes. He reviewed his fondness for travel; earnestly stressing the fact that he felt he had learned much about people and the world during his trips to Europe.

I next saw Brando in the basement chapel of the Hoboken Church of St. Peter and St. Paul, where my own acting was done for the film. I was impressed again, as I had been during our theatrical days together, with Marlon's approach to his work. Although he conveys utter naturalness on screen, Marlon is a "thinking" actor at all times.

A few days after we finished "On The Waterfront," Brando was in headlines again; this time because of his flight from "The Egyptian." And once more the con-

jectures were hurled, and the customary Brando questions were traded in the open market: is he wilfully unreliable? is he confused, neurotic, an escapist?

I do not pretend to be able to sit in judgment, to say that Marlon is clearly wrong or right. But I do think I have one of the answers to the Brando questions.

For me, evaluating the recent Brando headlines in view of long association with the actor, I should say that a new dimension has come to light in the many-sided character the public has come to know as Marlon Brando. This freshly-viewed quality has always been latent in Marlon's make-up. I have a notion that whatever lies behind Marlon's latter-day decisions, there is also to be found a very special kind of personal courage.

I believe the greatest chapters of The Brando Story are yet to be written. **END**

HOLLYWOOD'S MYSTERY GIRL

[CONTINUED FROM PAGE 25]

accompany such a sharp break in a life.

"It was fortunate that two days after I got my divorce I had to leave for Egypt on location for 'Valley Of The Kings,'" Eleanor comments. "I was gone two months and I worked constantly so all this helped me in the readjustment. It was a great help to bury myself in my work. It forced my mind off personal problems. With all that there was to cope with on a location in Egypt there just wasn't much time for me to concentrate on myself."

It was while she was in Egypt that rumors started about a romance between her and her co-star, Robert Taylor.

"Bob and I both expected there would be romance talk—Egypt is supposed to be a romance background—and we were only surprised it didn't start sooner," Eleanor grins. "But this time the old bromide is truly true—I assure you we're just good friends. We don't date at all. Bob dates Ursula Thiess and I go out with several different friends."

Lighting a cigarette—she hasn't yet



The background of romantic Egypt brought rumors of romance when Bob Taylor and Eleanor Parker went there for their new film . . . All unfounded, says El!

made up her mind to stop smoking—and smiling softly she says, "Let's just say for the record that I'm not now in any serious romantic frame of mind. The only things I'm concentrating on are my children and my work, the things I really love."

"I spend a lot of time with Susan, Sharon, and Richard," she beams. "They're five and a half, three and a half, and one and a half. And if I do say so myself, they're good children—and very well behaved. I don't think I spoil them—at least, I hope I don't. I have little use for this progressive business, the modern psychology in the bringing up of youngsters that stresses the theory of 'Let them express themselves.' I don't think I over-stress discipline either. I try to reason with them. I don't just say 'No.' I give them reasons for the things I ask of them. I think I succeed in looking at my children objectively and yet I know I give them all the love and attention and affection they should have."

Eleanor is a most accomplished mother but she would be the last person to say that she is domestically inclined. The business of cleaning the house, washing the dishes, and the other chores of the housewife hold no interest for her.

"I love the home circle," she went on, "but I'm better at managing a household than I am at doing the actual duties. I don't care much about eating. I can be perfectly content with a cheeseburger and a milk shake at a drive-in. All the fancy foods and steaks give me no great thrill. I think it will be delightful when the day comes when you can just take pills for your food."

As busy as she is now, signed to make three pictures a year, this kind of eating would suit Eleanor's schedule. She made her biggest hit yet in the wonderful Nicholas Nayfack Western, "Escape From Fort Bravo."

"It's difficult to keep on an even keel in Hollywood and not to go off balance," she says sincerely. "You have to keep a level head and your feet on the ground. It's quite a temptation to think you deserve all the attention you get, and to be impressed by the concern everyone has for you. Stars are made to feel important by the exaggerated attention shown them night and day. You have to remember that once you start believing your own publicity, you've had it."

"This doesn't mean you have to think you're nothing. It's silly to be falsely modest. You have to have pride in what you're doing and feel that you're contributing something. You have to believe you're worthwhile. But, at the same time, you have to remind yourself constantly that this business can get along without you any day. There is no such thing as the indispensable star."

See now why Eleanor Parker is the mystery girl? Her un-Hollywood philosophy, so atypical of a movie queen, and her unpublicized private life combine to keep her pretty much in a class by herself in this town of extroverts and headline-seekers. And when a girl doesn't recognize her own photographs, you know the movie star in her is a mystery even to herself.

END

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"WHO'D WANT TO MARRY ME?"

[CONTINUED FROM PAGE 31]

color to fit in with his Cad. Rather from head to ankle. His toes were quite bare.

I was scarcely seated in the Caddy when Scott said, "Look, why don't you just observe instead of asking silly questions? A man can't answer how he lives, he just lives."

He pondered a moment. "And don't ask any questions about why I'm not married. I'm moody, temperamental, jealous and extravagant. And I need a wife like I need a hole in the head. Besides who'd want to marry me?"

I made a rapid mental note of a few dozen girls who swooned at the mention of his name.

"I've got a career to think of. Things are just starting, really. Up to now I haven't had a role you could call a role."

Abruptly he stopped the car. We were near a playground and a couple of five-year-olds were making like Tarzan on the swings and jungle bars.

The tough bachelor watched them with a wistful look in his eye. "Look at those little devils," he smiled. "Not a care in the world. Must be nice to have a couple of those."

Then he caught himself, laughed sharply, and maintained that he was a lone man once again.

After three or four turns on up the hill, the lone traveler and his companion stopped in front of a house almost lost in the isolation of the Hollywood Hills. It was one of those low modern designs with a huge picture window looking out upon the patio. Inside the furnishings were completely contemporary. Wrought iron lamps, trim lounge chairs, a TV console, and a phonograph that, of all things, had a nostalgic scratch.

He made big gestures showing me the place, then collapsed in a chair and remarked, "This place is okay, but you should have seen the place I had in Westwood. It was completely decorated by the designer at 20th Century-Fox." And then a little sadly, "But I had to move. Some pretty straight-laced, prudish people owned the apartment house. Well, sometimes I don't feel like going out. So I'll call up a girl and invite her over for dinner. I'll cook and we'll play some records, watch TV and just spend a quiet evening.

"So the landlady comes up to me and says, 'Mr. Brady, it appears that you are entertaining young ladies in your apartment.'

"'Sure,' says I, 'I love to cook. Crazy about it. And I like to have a companion for dinner.'

"'That's shocking,' says she, 'it's sinful, absolutely sinful, for a single man to entertain young ladies so late in the evening. We'll have to ask you to stop it.'

"So I moved," Scott finished abruptly.

He kept on being annoyed while he strode on out to the kitchen and started opening cans. "How about some lunch?"

It seemed I was going to have some lunch.

He dished up canned boned turkey,

tuna fish, cream of split pea soup made with water, and beer.

"You eat rather casually," I remarked.

"Darn right," said Scott. "A wife would make a big production out of it. Me? All I need is a can opener. Eat when and how I want to eat. I send my clothes to the laundry when I please. I've got enough to let 'em pile up. Get up when I please and go to sleep when I please."

He had mentioned a wife. But before I could say a thing . . . the phone again. He was out of the room in a flash.

A minute later he was back. "Friend of mine in the fight game. He managed to get a couple of hard-to-get tickets for me for a big fight coming up next week."

I was very happy for him and said so and then settled down to find out what Scott thinks of girls.

But I lost him. He was at the phone again. I wandered into the living room after him. There was a gleam in his eye on top of the gleam as he dialed a number. A half a dozen calls later and he'd finally tracked down Kim Novak, who was busy shooting stills at the studio.

"Hi, Honey. Scott . . . Scott Brady of course.

"Do you like fights? Great! I've got a pair of seats for the big fight Thursday. Figured we could get together and make a night of it.

"Oh, can't make it? Well, okay. Talk to you soon."

Scott hung up and smiled. "That's the kind of a girl I like. No hedging. No playing coy. She's got a date. Booked up. And she says so right off. Doesn't waste any time. Direct. I was direct too. Didn't ask her what night she could make it. I'll call again. If she's free, fine. If not some other time."

I got the idea. He liked girls who said what they had to say without diversionary tactics, promotions for future dates or apologies for not being able to accept.

"Take this word for word," Scott said. "I don't like most dates. They cost you money and are usually a waste of time. And they're not deductible. Now how about my making some scrambled eggs?"

"Too soon after lunch," I said. But he was in the kitchen already. This was a continuation of lunch.

Scott made some scrambled eggs and answered the phone again. He chatted for awhile and asked about several people, Liz Whitney included. When he hung up he asked, "Know Liz?"

"Liz who?"

"Liz Whitney."

I remarked that I knew of her.

"Liz may be a blue blood," Scott said, "but she's no snob. For instance, some columnist made the remark that she was getting so fat she could fit into Andy Devine's blue jeans. You know what Liz did? Invited the columnist and everyone else to a huge formal party and then turned up in Andy's blue jeans!"

Scott laughed uproariously at the story. It was obvious that one of the things he

liked most in a girl was a good sense of humor. A girl who could be kidded and kid right back.

Between bites the phone rang again.

"Just about to call you," said Scott.

They chatted. It was Marie Windsor, I gathered. "Hey, you know what's happening to us?" Scott asked Marie. "We're becoming great friends."

He went on about the virtues of friendship and finally hung up.

Another fact: Scott was the kind of guy who admired a girl who accepted friendship as easily as she would accept moonlight, roses and romance.

And then he turned on the TV set.

We watched the commercials. Ones that were loaded with pretty girls. Scott made quite a to-do about some of them.

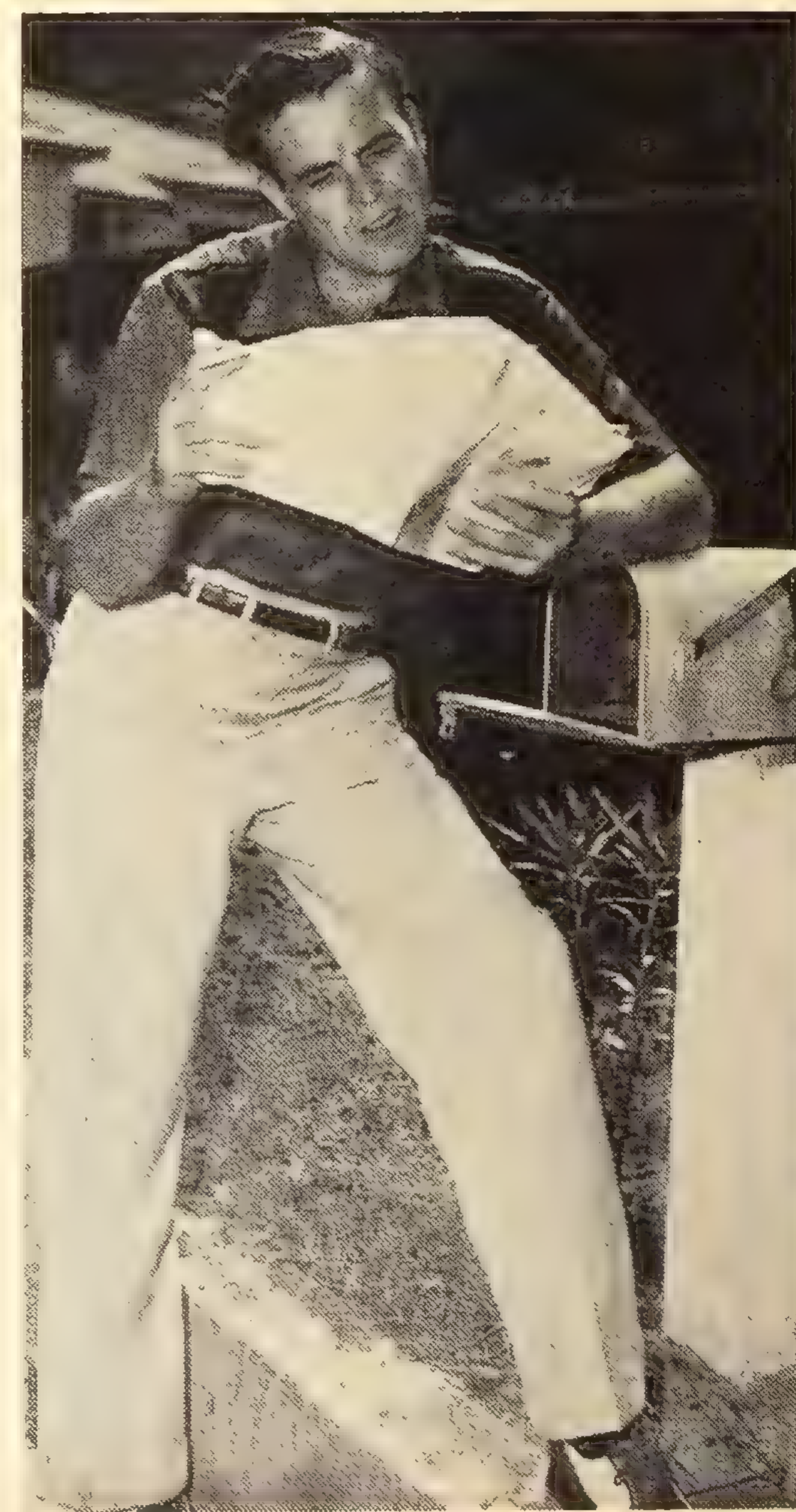
I must confess I never did get a direct answer to any question, but I think I can make a few observations.

Scott is a guy that doesn't like to be caged in. And yet, although he'll deny it with his dying breath, the thoughts of marriage, wife, home life and children appeal to him. He makes a production of squiring around as many lovelies as he can, and yet he protests his reputation as a wolf. He likes girls who like the same things he does, are as direct as he.

It seems to me, and Scott Brady will deny it from the rooftops, that Mr. Brady is at a point every man eventually reaches.

The point of conflict where single freedom and married responsibilities come to blows. And in just about every such contest that's ever been, matrimony wins by a knockout.

END



Even the mail can be interesting, but Scott much prefers to use the telephone.



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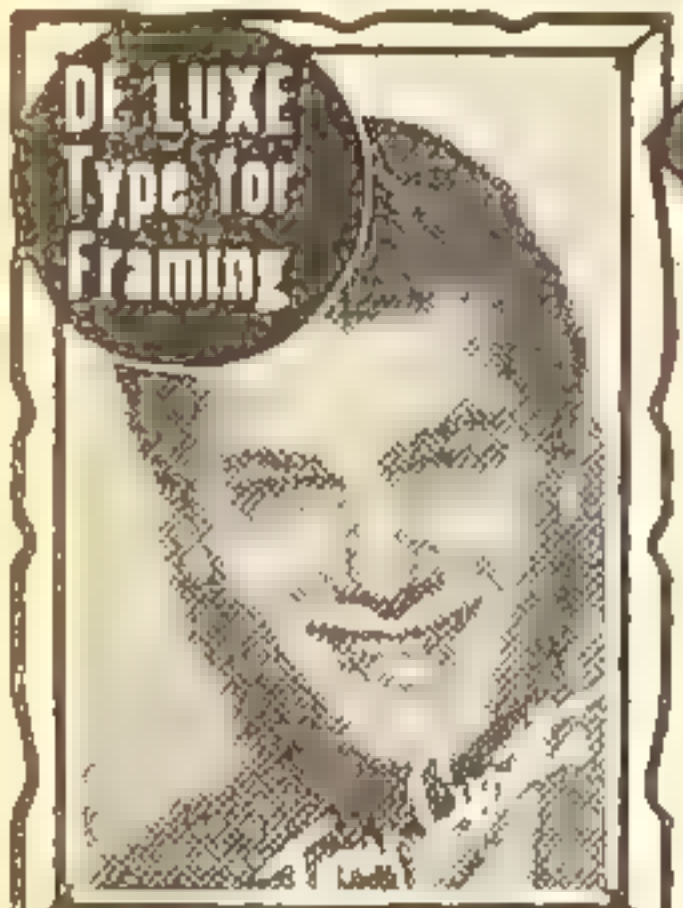
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SHE THINKS FOR HERSELF!

[CONTINUED FROM PAGE 33]

Russell—for Jane agreed with the censors who took similar action on a dance she did in "French Line." What Debra's mother thought is unknown, but Debra spoke out for herself and called the dance the highlight of the picture.

There used to be pictures of Debra at publicity parties and premieres—accompanied by her mother—and Debra's own statements that she has so much fun at home with her family that she has no time for men. But Hollywood no longer believes her, and the reason is plain. Sex has entered the picture, and physically Debra has all the attributes of exciting young womanhood.

All through the history of show business, there runs the problem of the parents of young stars: how much influence should they exert in the lives of their gifted children? Debra Paget is not the only young star whose parents have been sincerely concerned over her development.

There are Debbie Reynolds, and Joan Evans, and Pier Angeli—and Elizabeth Taylor, Betty Grable and Lana Turner. And the place of the parents with all these stars has depended upon the personality of the individual girl.

What is the truth about Debra Paget's relationship with her mother? Hollywood is beginning to wonder if Mrs. Griffin hasn't played altogether too large a part in Debra's decisions.

It's a charming picture for Debra to have been so completely engulfed in the bosom of her family—but, say the marriage experts, it's the worst possible preparation for life and marriage.

"Any American girl is expected to know her way around," says one such counselor. "Because we believe in normal social relations between boys and girls, American girls are expected to be able to tell the difference between 'crushes,' flirtations, and sincere love.

"We make it easy for our youngsters to know the faults and virtues of the opposite sex, so that a girl has some guideposts in making up her mind for her life's partner," he elaborates. "We've learned that in our society, marriages will be sturdier if a boy isn't something strange—hence, unduly glamorous—to a girl."

Will Debra's mother direct her daughter's life in this important choice, as she has directed every other decision? Signs

say she will not—that Debra is beginning to think for herself. Debra has a new glint in her eyes, these days. Debra speaks softly of "love at first sight," she looks demure and fingers a huge diamond ring on the appropriate finger, but "it's all a big secret, just yet."

On one thing, everyone who knows her is agreed: Debra Paget is a thoroughly normal, healthy and beautiful young woman with considerable talent. No such girl can remain forever under parental domination.

Already Debra is trying to think and act for herself. There are hints that Mrs. Griffin is finding her baby a budding young woman, with a will of her own.

One of Debra's studio hairdressers confides, "I could be sorry for Mrs. Griffin. She may be heading for a terrible break-up which will make both her and Debra Paget unhappy.

"Everyone is different from everyone else," she says. "Debbie Reynolds, for instance, has a family that always helped and encouraged her to live a perfectly normal healthy life. And Pier Angeli's family did the same thing, actually—but since they had the European idea, it seemed as though Pier were held down.

"Still, all Mrs. Pierangeli did was to insist that her daughter was to grow up along the lines they'd have followed if they were still in Italy—and Pier understood that, because it was something normal and accustomed for her, with her background.

"Mrs. Griffin is completely different," finishes the hairdresser. "Sometimes I wouldn't have known Debra had a voice at all—except that I heard it when I went to the movies!

"Perhaps Debra's mother knows best for Debra, despite what other people believe," she points out. "Perhaps the reason she took more hand in Debra's affairs is that Debra needed and wanted it that way."

But as Debra takes her first unsure steps toward her own independence, Hollywood is hoping the Griffin family will help her to be self-sufficient—to know how to behave, and when to behave, while she is still young enough to learn these lessons thoroughly. For all Hollywood is hoping Debra will become the successful star everyone expects her to be.

END

NOW IT'S MY TURN TO TELL YOU...

[CONTINUED FROM PAGE 39]

actresses are often too self-centered. Sort of an occupational ailment, I guess. We both know, however, that Janet is that rare exception who really knocks herself out being thoughtful and considerate. Even down to getting the correct spelling of every crew member's name, when writing them thank-you notes. So help me, I don't see how such a fragile-looking

female can find the time to do it all!

On the set she worked like a jet engine. Even when she had the flu she refused to hold up production. During one big fat rescue scene, two hefty hams holding her captive actually left black and blue marks on her arms. Another time, she was almost overcome by smoke but wouldn't complain. Mrs. Victor McLag-

len, who was visiting her husband, sent over a bottle of smelling salts just as Janet was passing out. And there was that horrible moment when a horse backed into her and sent her sprawling into a pile of rubbish. She burst out laughing!

If I may say this, Tony, I don't think even you are aware of certain extenuating circumstances. I mean, you were away at the time and Janet being Janet, I'm sure minimized everything in her letters to you. Her grandmother was very ill, as you know. At the end of each hard day, Janet rushed home to cook dinner for her grandmother and then sat at her bedside singing songs that had soothing effect.

I didn't know that Janet had majored in music. After singing around at hospitals, I'm told, her first ambition was to become a musical therapist. For days after losing her grandmother there was a hurt look in Janet's eyes. We all knew she was grief-stricken, but so typical, she never gave into her feelings around others.

I'm convinced there must be some rare hundred-year-old quality inside of the girl you married, Tony. Otherwise, how could anyone so young and modern have such mellowed appreciation for character in others? Her other grandmother, for example. "She's in her eighties," Janet explained with great feeling, "she's been blind most of her life, and she's such an inspiration to me because she's always helped herself." In my book, Tony, that's pretty nice thinking.

Yes, my friend, you really called your shots in that open letter to me. Janet did teach me how to play Scrabble. I do have one of those Sunbeam coffee makers in my dressing room, and that's where the gang gathered between takes. Of course everyone walked out after they'd had

their coffee, everyone but your favorite housewife that is. Janet washed the cups and put everything in order again. In fact she always seemed to be doing what needed to be done. It's my guess that your home must really be a home.

When the picture was finally finished, it was like you said, Tony. Working with Janet is an experience one can't forget and I won't. Then something happened a few weeks later which I'm sure you'll appreciate too. A magazine ran a pictorial spread on "Prince Valiant" and my name was omitted from the copy. It would have been helpful to have it in, but I honestly wasn't upset. Then I happened to meet one of the magazine's staff members at a party. He told me that Janet had written them a letter of protest in my behalf. Now how about that girl! As I said before, I don't believe she's for real.

We haven't seen each other since the picture finished and I'm sure sorry. But I've been to New York twice for the studio and now I'm getting ready to start "Broken Lance." I know how busy you two always are and it must have been a ball with you and Janet working together again in "Black Shield Of Falworth." As you know, we did try to get together a couple of time but that's the way things are in Hollywood.

Anyway, the important thing is to remain friends, I believe. And I believe we always will. Someday I think it would be great if we could make a picture together. How about it, Tony? And you know who'd be my number one choice for a leading lady! I'm sure you won't fight me on this, chum—and in case you see her before I do, how about putting in a good word? In the meantime and until we meet again, my best to you both.

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Bob

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TAKING A SECOND LOOK AT LOVE

[CONTINUED FROM PAGE 41]

to Spanish and Portuguese. Furthermore, the social life was more akin to that of Paris than it was to any other place in which Gene had lived. At a formal party one night she met a lithe, dark, vivid man who appeared to be supremely popular with the entire guest list, and who made it a point to turn those with whom he had started the evening as a stranger into friends.

Covertly, Gene studied him, thinking, "That gentleman is dangerous. He has, in abundance, that fatal and indescribable fascination that people call charm."

He was the Prince Aly Khan.

He telephoned Gene several times after their first meeting and asked her to be his guest at dinner, at the races, at the theatre. Gene said no thank you, and after awhile the maid explained to the persuasive male voice with the British accent that Miss Tierney was not in, would not return until late.

Gene returned to Hollywood briefly, then moved on to England to make "Never Let Me Go" opposite Clark Gable. As Fate would have it, the Prince Aly Khan reached England at approximately the same time. Again he asked for a series of dates; again he heard "no" with urbanity.

Gene completed that film role, and went to Paris to vacation. At a party one night she had reached a condition of monumental boredom when a friend, Liz Whitney, danced by in the arms of Prince Aly. Called Liz over her partner's shoulder, "We can't figure out why you won't give this guy a date when we think he's so terrific."

What is a girl to do? Gene danced with Aly and agreed to see a play with him. After that initial evening there were trips to the tracks to watch Aly's thoroughbreds run, and trips to the Irish ranch where the colts and fillies that will carry the racing colors of the Aga Khan are born, broken, and trained.

It was a breathless experience. Gene decided that it was time she polished her horseback riding form; she hadn't ridden (except in some of the "Way Of A Gaucho" sequences) since school days "and even then I wasn't the best rider in the world."

Back in Paris, Gene and Aly spent long afternoons on the antique-hunting expeditions that Gene adores. During one of these shop-prowling experiences, Aly spotted an antique bracelet with matching earrings that he bought, over protest, for Gene.

On Gene's birthday, November 19, one of her gifts from Aly was a dazzling ring consisting of a multi-carat center diamond surrounded by smaller stones.

Gene began to wear it on the third finger of her RIGHT hand.

Even so, this awakened speculation as to whether Gene would become the third Princess Aly Khan. When reporters placed the question, both Gene and Aly smiled and said "No comment." They had no comment in Paris or in London. Gene had no comment in New York, or upon her arrival via air in Hollywood.

At luncheon, just before Gene started work on "The Egyptian," I asked her what she had missed most while she had been overseas. She thought about it for several moments before she said, head tipped to one side, "Actually, I don't remember anything specific. New York seemed unchanged to me when I returned. Yes, there is a new building going up here and there, but the New York essence is unaltered. The same is true of Hollywood. I hadn't been here two days before I felt I had never been away. Of course I'm just now seeing 'From Here To Eternity' and 'Singin' In The Rain,' and I haven't played Scrabble and I don't know some of the great newcomers, like Marilyn Monroe, or Terry Moore, or Robert Wagner, but essentially nothing has changed."

She contemplated this observation quizzically. Then, with the abrupt sunshine of her blithe moods, she added, "But I'll tell you what I began to miss the instant I settled in California: my beau!"

Will she marry him? When Gene gets ready for that important step, she will do it in her own time and under conditions of her choice. There are several considerations which might indicate a permanent "no" from Gene. First of all, she is fundamentally American, with the American girl's independence of spirit and unassailable conviction that she is entitled to her husband's first loyalty (*no matter what his family ties*) and to his respect for her status as a proud, intelligent, and competent human being.

In favor of the match are the facts that Gene was intensely happy during her school days in Europe (*her formative years were spent in the midst of an ancient culture which she grew to love and understand*); that she is a natural hostess, competent to preside over parties large or small with royal graciousness; that—unless all the usual indications are awry—she is deeply and sincerely in love; and that, as she said several years ago, marriage is a Cadillac, a wonderful way to move around the world.

Whichever way Gene may decide—during these months she is taking a thoughtful second look at love—all Hollywood is hopeful it will be the right decision for her.

END

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MY 2 HUSBANDS

[CONTINUED FROM PAGE 35]

jets. We feel good when we're high in the sky."

Hmmm, I thought to myself. I'd walked into that. Any moment my three-and-a-half-year-old son would be suggesting I bravely take off into outer space with him in a cadet suit. I quickly changed the subject. In the new movie with Jimmy I do not shiver ridiculously at every mention of planes, I hope!

Jimmy, for all his small-town start and casual air, is a city man. He and Gloria and their four children want to be close to the schools, fire department, and the stores, so their lovely English home isn't far out like the farm Richard and I picked. The Stewarts live with exquisite taste. Everything is done well in their home. There is a sense of dignity, and tradition, and still they are informal. Gloria, who teaches Sunday School, serves dinner by candlelight. But then Jimmy had his housekeeper do the same back during his bachelor days, so he's just discovered the right wife.

Luckily for both Gloria and me, both men are passionate fixers around the house. We're two women who were all thumbs until we slowly saw we'd married jewels with their hammers and saws. Now we can paint and putter with some flair ourselves, for neither of us wanted to be a dummy in those male eyes.

All three of them—Richard, Jimmy, and Gloria—were miles ahead of me on the architecture, decoration, and management of a home. Jimmy studied engineering at Princeton, and was graduated as an architect, so he had the professional training. Richard and Gloria had the money and good taste early. I've been busily catching up. I adore our home so much, am so thrilled when Richard asserts I've added a clever touch, that I'm the one who doesn't want to travel.

Nevertheless, we intend to do about half as much traveling as the Stewarts in the future. This summer Richard and I are going to Europe at last.

When I think about how much I'll be packing for him I can't help comparing him to the conservatively dressed Jimmy. Richard always has liked a lot of handsome things to wear, but has sweetly said my bluejeans and slacks and sweaters were all right for me. Gloria always looks stunning in the latest fashions, being a male Richard in this respect. But Jimmy, though he buys the best clothes, hangs onto the same things for years. His favorite sport coat is a cashmere jacket he's had for nearly twenty years.

Both Richard and Jimmy have a contagious humor. They are discerning, and kind, in their observations. But they don't have any stuffy streak, which counts a lot with me. Jimmy's dry wit is sort of a sitting-around-the-country-store-stove philosophy. He's a terrific story-teller, remembering anecdotes about various people I wish I'd met. He doesn't object to my laughing loudly, though he just crinkles his eyes and his mouth himself. Richard's taught me to

enjoy laughing wholeheartedly. Jimmy's tales about his bachelor life are so funny. When he lived two doors away from Garbo he considered tunneling to her backyard, and then coming up to meet her with "This is so unexpected!" on his lips. He also had a housekeeper, he claims, who censored his years alone with a stern hand. She read scripts sent to him before he found them, and rejected those she didn't like. If a voice was too seductive on the phone no message ever reached Jimmy. At midnight she'd hand guests their coats with the wry comment that it was 12 o'clock! He couldn't fire her, he insisted, because she did not choose to go. Knowing how easy-going he wants to be, I could sympathize with that predicament. No wonder he wound up on friendly terms with her—he didn't want to hurt her feelings!

Husbands and wives should seldom visit each other at work, the Powells and the Stewarts agree. On the last day of shooting on all of my pictures Richard usually shows up, and I do the same on his. I took our two children with me to the final day on "Susan Slept Here." Richard was doing a love scene with Debbie Reynolds when we arrived. Suddenly he was so bashful Debbie broke it up by saying, "Are you kidding?" When she welcomed me she added, "I hope he's not this way at home!" Richard almost blushed, and exclaimed, "My children are watching me!" We departed. Gloria Stewart, who is such a magnificent wife for Jimmy away from his movies, visits him as briefly.

I've made three films with Richard, too. When we see the rushes of the previous day's work he pays little attention to himself; he's too anxious to note the over-all effect. Jimmy won't even go to see how he's done because he is too embarrassed to look at himself!

I'm never embarrassed with Jimmy because we know we're only acting. With Richard there's always the feeling of pretending to be someone I'm not. That's why love scenes are more difficult with your real husband, in a studio. How can Richard believe I'm this fictional character? How will an audience accept us when we've been married away from this story? It's a spur to be more convincing, but then I get fidgety. I haven't the aplomb of either Richard or Jimmy.

The two men, for all their likenesses and differences, are superior husbands, in my estimation. I know Gloria Stewart doesn't want to be an actress, but if she did I'm positive she'd be great opposite Richard in his next picture. My husband is so busy both producing and directing "The Conquerors," with John Wayne and Susan Hayward, at RKO, that he can't tell me when he'll get back to acting again. I'd love to land the role of his next leading lady—either with him before or behind the camera.

I'd better jot that down on my memo pad so I can subtly suggest this to him straightforwardly tonight!

END

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SHE FOLLOWED HER HEART TO HAPPINESS

[CONTINUED FROM PAGE 43]

"The Man With A Million" for J. Arthur Rank. It was as simple as that. And it would be so good for both of them to see each other again, Greta pointed out. Especially for Greg, whose Christmas otherwise would be a lonesome, dreary affair. She didn't say anything about facing her own Christmas without Greg, and now without Jonathan too. Nor did she suggest the alternative that Greg could just as easily fly home for the holidays and make it a real Christmas for everybody with all of them together.

What do people say about a woman like that, so selfless that she thinks of everyone except herself? Hollywood found new adjectives for Greta. Words like understanding and generous. "She's the sort of person who grows up under trouble and sorrow," one of her friends said recently. "Instead of becoming bitter, her unhappiness has given her only strength and tolerance."

But has Greta Peck really changed?

The answer of course lies in the sort of woman Greta was when she first came to Hollywood as the wife of its most spectacular new star, Gregory Peck. And to really understand Greta, it is important to understand the rest of that unchartered sorority of which she automatically became a member, that group officially known as Hollywood wives.

Now there are wives in Hollywood who come under a different category altogether. Wives like Frances Goldwyn and Virginia Zuck, who once were stars themselves and who are forces to reckon with in their husband's organizations. There are wives like Brenda Holden and Frances Dee McCrea who willingly gave up their successful careers when they married. Then, of course, there are women like Sylvia Kaye and Edna, the first Mrs. Red Skelton, who have contributed almost as much to their husband's careers as those talented zanies have themselves. Not to speak of women like Rocky Cooper and Gloria Stewart, whose social backgrounds are glamorous enough to impress even the Hollywood top echelons.

It isn't women like these we are talking about now. It's the unknowns married to celebrities, the non-professional wives of Hollywood's most successful men, the producers, the directors, and the stars. And of them all, it is the wives of the stars who are the most tragic. They are the women who have to spend their lives in the backwash of their husbands' popularity, the women who have no importance beyond their husband's fame. They are the women who figure so low in the movie colony's uncompromising caste system that dinner parties invariably find them seated among their host's visiting relatives or members of that other below-the-salt-group, otherwise known as Hollywood husbands. They are the women who get mauled and pushed around and even knocked down sometimes in the mad rush of fans to get at their husbands.

Things like that do devastating things to the ego. And Hollywood wives wouldn't be human if they didn't try to bolster up their shattered self-esteem in one way or another. Driven by their need for recognition they are the women who demand the biggest emeralds and throw the most lavish parties. They are the women who buy the most expensive clothes.

But Greta Peck was never one of these women.

She was never the one who went in for Adrian originals or fabulous jewels or lavish entertaining. She was always content to stay in the background, in the home she loved and the only attention she ever craved was the love of her husband and children. For Greta Peck was always a woman so well resolved within herself that she never felt the need to show off or attempt to push herself into the limelight.

Not that she hasn't suffered during this last year alone. But any tears she shed are a secret between herself and her pillow. Not that her pride hasn't taken more than one blow. But Greta's inherent calmness has always prompted her to count ten in moments of emotional distress.

But being Greta, you may be sure that this time she didn't count ten just in numbers. Instead she counted it in years, the ten years of her marriage.

It had been a good marriage, hers and Greg's, for the most part anyway. Not that there hadn't been problems before, none as devastating as this last one of course, but devastating enough while they lasted. But they had all been weathered in due time. Greg had always come back to her, just as when he was a young, exciting actor, he had married her instead of the fascinating actresses and glamorous society girls who made no secret of their interest in him.

There were other things she knew too and, because generosity strengthened that knowledge, she could understand just why that serious-minded, intelligent husband of hers had suddenly started kicking up his heels like a young colt let out to pasture. Success hadn't come easy to Gregory Peck. He had to fight every step along the way.

Nor did it bother her when people called her a fool and worse. Instead of taking their advice she followed her own heart and in following it she found peace and happiness again.

It's that new happiness, even more than the new rumors that keep coming faster and faster, which makes even the most cynical feel certain that Greta and Greg are closer together than they have ever been before, even in the first, early days of their marriage. And somehow Hollywood isn't surprised at all that in the stories about Greg which drifted over from Europe, the names of all the young lovelies have disappeared as completely as though they had never existed at all.

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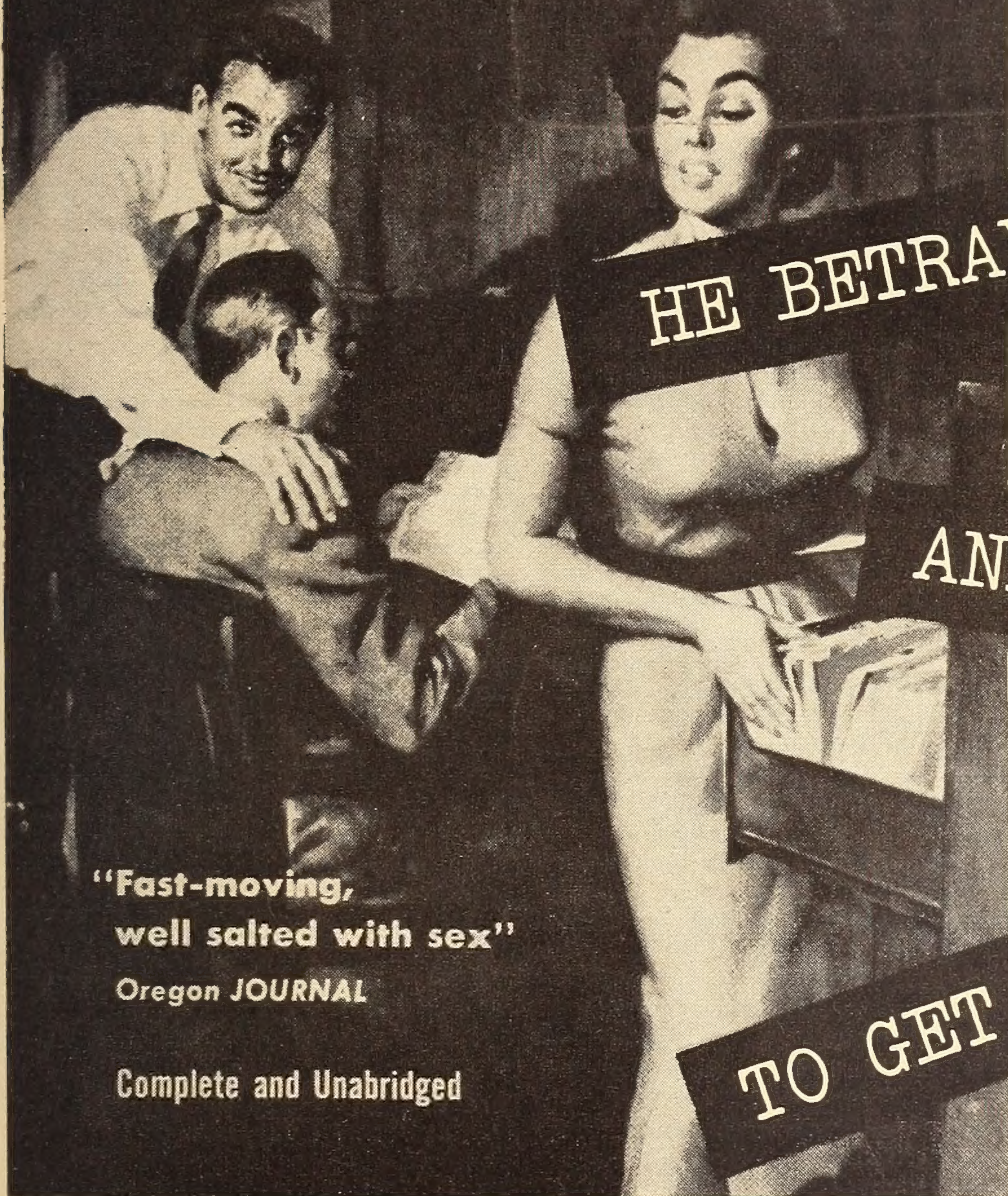
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HOLLYWOOD ON BROADWAY

[CONTINUED FROM PAGE 45]

dining room. Farley apologized, left the premises and after a quick purchase in a nearby haberdashery, returned to his table wearing a solid black shirt and tie. Next day seven regular customers appeared in the restaurant wearing identical shirts and ties—credit the screen star with starting a new vogue for males in Manhattan...

Katharine Hepburn ankled into Sardi's wearing a shimmering sheath of pale green bugle beads, an original creation designed for her by Mimi Tuthill. A white mink cape-stole was the finishing touch. It took a while before anyone recognized her, and the unpredictable screen star floored everyone with her newly-acquired glamour. Didn't last long, however; the following day she was seen strolling along Madison Avenue in an unpressed slack suit with her hair flying in the breeze...

Mary Pickford drew stares from the appreciative and glares from the envious when she lunched at the Hotel Pierre wearing a jeweled hat by Rex of Beverly Hills. Designed for her exclusively, the gem-studded half-hat is insured for \$2500—contains peridots, baroque pearls, onyx squares and zircons—a lid in a million and one only a Mary Pickford could

afford to wear. She remains an ever-glamorous Hollywood personality on her frequent visits to Gotham...

Kathryn Grayson instructed her New York attorneys to have her salary at the Sahara in Las Vegas deposited as a trust fund for her five-year-old daughter, with the proviso it can never be touched by Johnny Johnston, her ex-husband and father of her child...

Jimmy Cagney stole into town without any fanfare in order to pick up a script of a new play earmarked for the New York stage late this year—it's a comedy based on the experiences of Leo Durocher and the New York Giants. There's a role in the production for Debra Paget if she's interested—the part of Mrs. Leo Durocher (*Laraine Day*)...

A soon-due uranium strike in Alaska has the sale of geiger counters in the Nome district zooming. In Manhattan, Monty Clift was making preparations for a long trek to the Northwestern reaches of Alaska as the ringleader of a group of prospectors who planned a six-week camping trip to the Arctic region—and Monty wasn't inviting a single friend from show business. When his movie bosses got wind of his plan he was forced to cancel everything. Uranium or no, his bosses weren't having any of it. Monty is still doing a slow burn over their refusal to grant him permission...

More than five hundred paintings, sculptures and illustrations from American notables were sold in New York for the New York Cardiac Home—among the contributors whose artistic endeavors brought the highest prices were Jimmy Cagney, Jose Ferrer, Red Skelton, Cornel Wilde and Henry Fonda...

Rosalind Russell was offered \$50,000 to appear at a Las Vegas night club after departing the cast of the Gotham musical hit, "Wonderful Town." She declined the bid—a new record high for salaries in that gambling town—in order to rest up for her return to Hollywood films. Her medico insisted she add fifteen pounds to her weight before rehearsing her first film musical, "The Girl Rush." During the finale of her closing night in "Wonderful Town" Roz broke down and cried. Carol Channing replaced her in the starring role at the next performance...

Lisa Kirk, the "Kiss Me, Kate" stage star, jammed the Hotel Plaza Persian Room when she began her fifth singing engagement there—every celeb in town turned out for the Kirk display of talent, Charles James gowns and Harry Winston jewels. Joan Crawford, Franchot Tone, Jennings Lang, Marlene Dietrich, Maria Riva, Gloria Swanson, Earl Blackwell, Nina Foch, Henry Fonda and John Hodiak were among the glittering array of Broadway-Hollywood notables...

The day Ingrid Bergman and Gregory Peck were voted the two most popular foreign film stars in Germany, Greg's wife, Greta, arrived in Gotham from Hollywood and telephoned him long distance to congratulate him. She was misty-eyed but happy as she told her friends the long-awaited Peck reconciliation was in effect...

Crooner Ken Remo, whose first recording, "Mexico," made a small mint for MGM Records, went into the touring production of "The King And I" (with Yul Brynner and Patricia Morrison) after signing an exclusive movie contract with Universal-International. He'll be groomed for singing star roles in forthcoming Ross Hunter U-I musical films and cast opposite Marilyn Erskine...

Tallulah Bankhead refused to deny or confirm the report she was returning to Hollywood movie-making in the Vivienne Segal role in "Pal Joey," but she did tell Stork Club regulars she wants her autobiography, "Tallulah," filmed within the next eighteen months while she still has the energy to play herself...

Ray and Mal Milland went into hiding when they arrived in New York en route to Europe for their "second honeymoon" after the Big Reconciliation—wouldn't accept telephone calls from anyone and ducked photographers every chance possible...

Rita Hayworth Haymes flared up in the lobby of the Hotel Madison when she read a report that the censors in McAlester, Oklahoma, banned "Miss Sadie Thompson" without bothering to see the film after viewing a trailer of the film. What she had to say about film censors as she tore out of the hotel is something you can't print in a family magazine...

Harold Lloyd's daughter, Peggy, isn't keeping it a secret that she adores Harry Crocker, who in turn is devoted to Greta Garbo, who only has eyes for Gaylord Hauser. The latter is too busy writing books and building houses to take the time out to propose to the ever-glamorous Garbo...

There wasn't a star from Hollywood visiting New York who didn't partake in the first anniversary celebration of Leslie Caron's "Lili" at the tiny Trans-Lux Theatre on Gotham's Lexington Avenue. The first film ever to play one full year at the theatre, "Lili" celebrated with a six-foot birthday cake. Among the screen stars on hand were Jose Ferrer and Rosie Clooney, Mel Ferrer and Audrey Hepburn, Louis Jourdan, Eva Gabor, Zachary Scott, Janet Blair, Rhonda Fleming, Dane Clark, Jackie Cooper, Dolores Gray, John Barrymore.

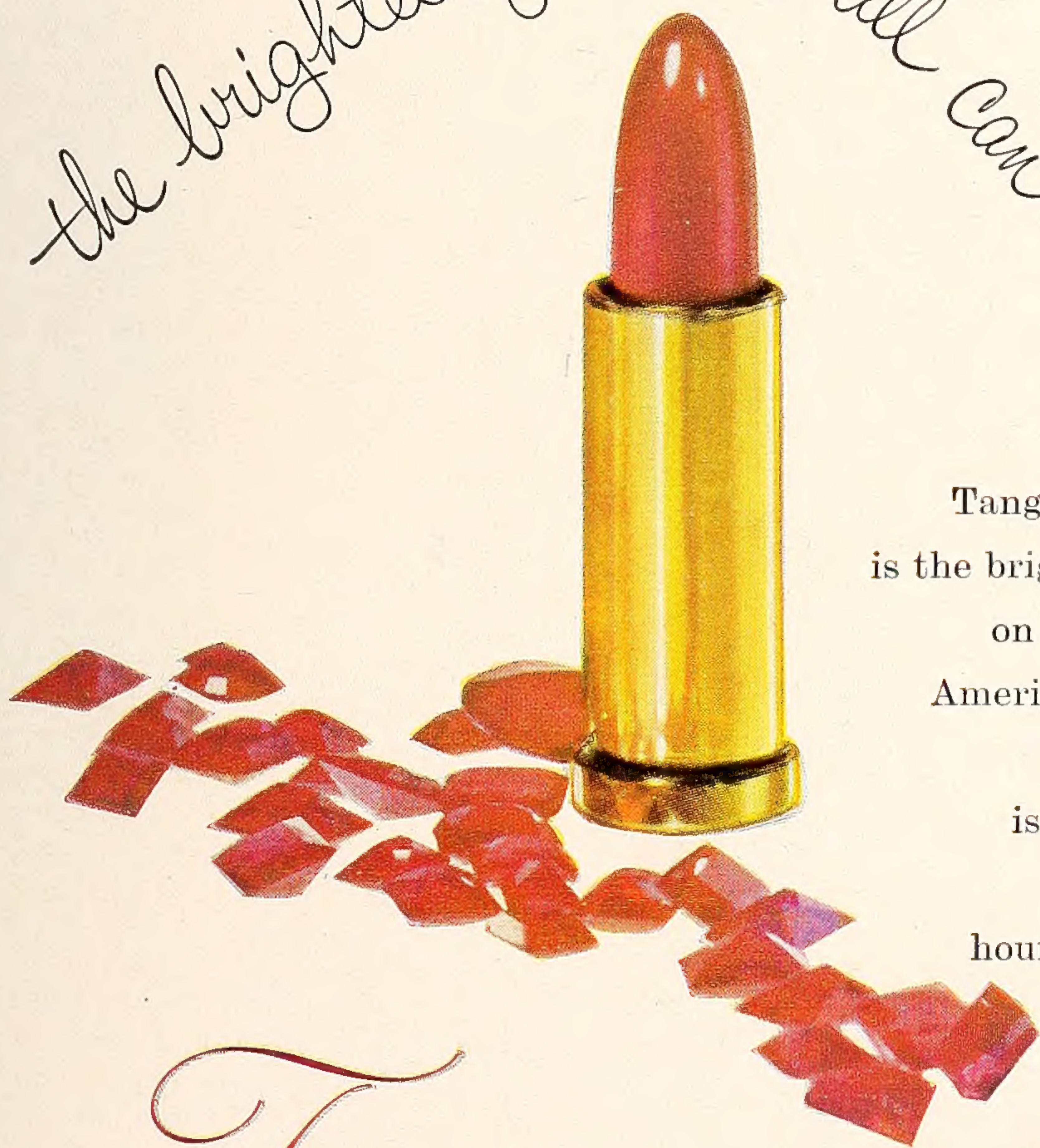
For the Picture No Artist Could Paint: Lori Nelson and Cleo Moore being mobbed for their autographs at Le Ruban Bleu while Greta Garbo goes unnoticed...



Alan Kirsch tells Jane Russell ("Big Rainbow") of Cerebral Palsy drive.



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